

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVII., No. 423.

NEW YORK: SATURDAY, FEBRUARY 5, 1887.

PRICE TEN CENTS.

## NYM CRINKLE'S FEUILLETON

**A French Peg Woffington—An Artist that Does Not Make Up—Another Actress that Materializes Romance—The Difference Between Defying and Deifying Art—A Drama of New York Life Wanted—Short Skirts and Stock Quotations—German and Italian Opera Again—A Grand School of Orchestra.**

Steele Mackaye never produced anything more admirable than the son who plays small parts at the Lyceum Theatre.

If you saw the boy—and he isn't eighteen years old—make up for the old servant in Howard's mess of pottage, and again watched him in the old servant—Burdock, isn't it?—in *Masks and Faces*, you must have been amazed at the painstaking accuracy and individual illusion of the work. It is in some respects one of the most extraordinary bits of clever make-up and evenly sustained impersonations I ever saw. The next time you go to the Lyceum Theatre watch Burdock and remember that it is a mere lad playing it.

Masks and Faces, somewhat changed from the traditional stage version—changed, I believe, by Mr. Charles Reade himself, whose prompt copy, marked by his own pen, was kindly furnished to Miss Dauvray by Mr. Mackaye—proved to be an ensemble success.

It would perhaps be too much to say that Miss Dauvray is the English Peg Woffington. Miss Dauvray's art is essentially French, and nothing can be more English than Peg Woffington. It is a little too ebullient for her. To see her at her best she must be seen in statelier comedy with a dash of French formality to it. She cannot rollick. She doesn't bubble over. Her dance, perfect as it is, does not suggest—as Rose Coghlan's did, the minute she lifted her petticoat—the hoyden nature of the character. There was a touch of the brogue in Rose's dance.

But in polite dialogue, in all those subtle shades of expression that make up the greater part of French comedy, what an artist Miss Dauvray is!

Why so admirable an enunciator and elegant a raconteur will not adapt her person to the stage is a standing wonder to me. She absolutely refuses to make her head and face up for any part. Let her be what she will in skirts and action, she is always unchangeably Miss Dauvray in head and face. The same black hair, smoothed down; the same face in contour and expression; the same firm, square forehead.

Why not a wig occasionally? Has comedy outgrown it? Why not break those lines now and then for the sake of change?

If Miss Dauvray would let Lafarge or Jimmy Kelly, or that clever Coultons, make her up, what a relief it would be! John Howson walked away with Triplet, as usual. But we all know what a conscientious artist Howson is, and what a good part Triplet is to walk away with.

Rose Coghlan materializes romance. Dauvray dignifies conduct. One is vital, the other is intellectual. One is an actress, the other is an artist. They are both women. But that is like saying that the earth and Venus are both stars.

It makes a good deal of difference whether you defy art or deify it. Miss Dauvray's methods are perfect. Rose Coghlan has no method, only an instinct.

But you can't imagine how delightful Peg Woffington was after "Met by the Ladder." It was like eating home-made bread after starving on whipped egg.

Mr. Bronson Howard has not been heard of since his ladder exploit. Mr. Will Hayden informed me—and I suppose it was irony—that he had retired to his library to set the East wind.

Harbor Lights doesn't interest me. It is shallow, coarse, lurid work, like most of the recent London melodramas. Will you tell me why all English melodramas must run in the same groove? There isn't one of them that has been written within ten years that is as good as *Under the Gaslight*. Why doesn't some one write a melodrama of New York life? Every really good play built on types of metropolitan life has made a fortune. The reason is, the whole country is interested in its own metropolis. New York furnishes the top of conversation in every hamlet. It is better known in your Western city than is the Western city itself. Its papers are read in advance of the local sheets. Its men and women are discussed to the exclusion of home notables.

That such a play is a constant desideratum in the play-house is shown by the constant efforts to make it, and it is attested by the avidity of the managers to get it.

I was mentioning this to Mr. Ned Gilmore, of Niblo's Garden, the other day, and he told me that he had been willing for a year to pay down more money and make better terms for a good local melodrama than any other piece of property.

Just as I sat down to write this I received a note from him. All it said was: "Eureka. Drop in."

Of course, I haven't dropped in yet. But I cannot help wondering what it is he has got.

Has Bob Morris rewritten the "Pulse?"

I heard up at the new Amusement Exchange on Broadway that a big local melodrama went into Niblo's in May. But they were shy of telling me what it was.

It went all over town on the tickers with Wabash and Coal. I saw it in Broad street like this, "O o o—27 58—o—Farrell goes short—o o—to-night—o o—on clothes 18—34—o. Del Lack o"

And speaking of this, I am reminded that they have set up a stock board in the Union Square Hotel and the actors look at it with awe. Upon some of them it has a most distressing effect. For instance, just now I saw Harry Eytinge sitting there, with an umbrella between his knees, looking up at Wabash in a most woebegone manner. Knowing him to be a devoted friend and admirer of Mr. J. M. Hill, I ventured to ask him about that gentleman's return. Fancy my surprise when Mr. Eytinge glared at me with a most congested look and replied:

"Mr. Hill is a man, sir, that I do not care to speak with. He is either melliflently bland or malevolently vindictive. He is a man who

play who cannot fit herself with a disguise.

She recalls to my mind the truth that a woman who has too much character of her own doesn't readily assume another's.

By the way, I see that the revival of *Rienzi* at the Metropolitan Opera House has given that excellent musical critic of the *Tribune* an occasion to say something concerning the vogue of Wagner's operas here. I have so much respect for this gentleman's musical acumen and so often agree with what he says about musical art, that I can afford to differ with him when he talks about musical management. He says "the revival of *Rienzi* may help to convince those who sneer at the popular appreciation of *Tristan* and *Isolde*, and *Die Meistersinger*, as being half affectation and half a caprice of fashion, that they have wrongly judged the people of New York."

I confess that I do not quite see the force of

this, I think, won the people's attention more generally than the music. The stories are not abreast of intellectual endeavor or human sympathy. But it is true the people go.

What does that indicate? Certainly not excellence, for *The Black Crook*, now running at Niblo's, draws four times the number of people that the German operas have drawn.

Criticism of the kind I have quoted shows a notable tendency on the part of the Wagner critics to base the merit of the Wagner operas now on the multitudes who attend his exhibitions, and this is so destructive of their previous claims of exclusive superiority, and their assertions that Wagner was above the heads of the common people, that I cannot reconcile the two positions.

The moment you compare the two declarations you will draw an inevitable conclusion. One declaration is and has been that the modern German orchestral operas are too recondite to be apprehended by the shallow musical public. The other declaration is that the shallow musical public flock to see and hear them.

The conclusion is that the shallow public want to appear recondite.

This is hypocrisy, to say the least.

If Italian opera in its decadence created conditions that paralyzed it, German opera in its popularity is establishing precedents that will be fatal to it.

In one case the prima donna killed her own work. In the other extravagant spectacle that debauches the eye and the ear is done of the same work. To have German opera as the Metropolitan has been doing it necessitates a syndicate of capitalists. It is an exclusive and expensive luxury of noise and trappings that cannot be moved from New York. It is in no sense a scheme for the people, and I need not say that if you take away the show in the boxes, the show on the stage will not draw the people.

German opera is not yet a national taste. It is only a metropolitan vagary.

It is, however, only just to add here that the critic of the *Tribune* is not one of the writers who, like our friend of the *Evening Post*, has made everything conditional on your accepting Wagner's spectacles on account of their accompaniment. He has generally written of German opera with a catholicity and a knowledge that are worthy of the highest praise.

There are some of us left who can separate music from sham, can estimate a success in art without using the false measure of fashion, and weigh the worth of music without throwing in the make-weights of shoddy patronage.

While I am writing this a note has reached me from one of the oldest and best equipped musicians in the United States, a man who has done more to give Thomas his musical reputation than even Mrs. Thurber, or any of Thomas has left behind him. I mean Mr. Dietrich. I learn that this excellent orchestral musician is about to take charge of a new musical enterprise.

A wealthy lady, stimulated by what Mrs. Thurber has been trying to do with Thomas, has taken hold of Thomas' master and has put him at the head of a grand school of orchestra in New York.

Watch this. It has capital and brains and sagacity behind it. It is in the direction of music pure and simple; not in the interest of a composer or a nationality. I believe it will do more for music than all the splendid processions at the Metropolitan Opera House and all the ballet of the National polyglot.

NYM CRINKLE.

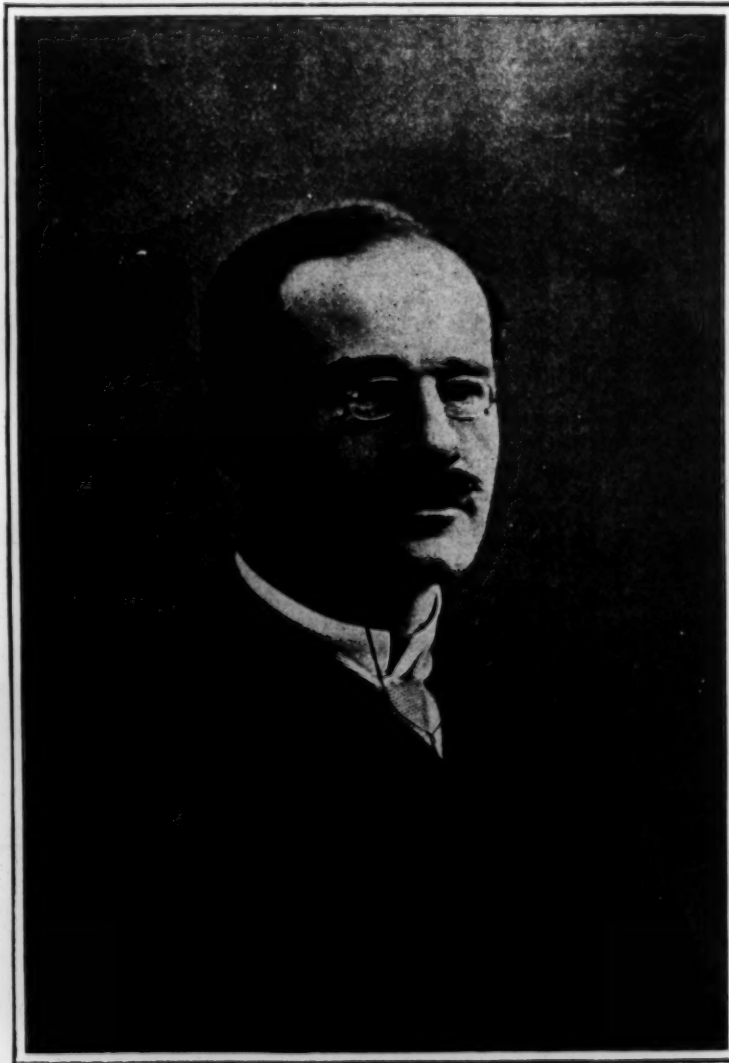
## The Actors' Fund.

Eight applications for relief were considered last week—all favorably. There are on file four applications to be considered in executive committee to-day (Thursday).

Amount paid out in relief last week, \$471. This includes rent of rooms and the usual increase in the last week of the month. The amount includes two funerals during January.

New members and annual dues paid in: D. H. Wilson, Howell Hansel, Mrs. Thomas J. Herndon, Elizabeth Andrews, Edward P. Temple, Mrs. Polly Winner Temple, Frank A. Tannehill, Sr., Mrs. Frank A. Tannehill, Sr., Lorraine Rogers, Helene Adell, Mary E. Bankson, William M. Babbitt, Claude Brooke, Annie Leaf, Mrs. E. J. Phillips, Daniel Sully, Charles A. Norris, Jacob Hickman, M. J. Sweeney, Frank Jamison, John Binnis, Wemyss Henderson, H. T. Wilson, Nina Lansing and Tim Murphy.

The regular monthly meeting of the Board of Trustees will be held to-day (Thursday) at 2 P. M.



RICHARD MANSFIELD.

Perhaps you know what it is and who wrote it. I don't.

Melodrama of the home-made kind will set in presently. The public are nauseated with zephyrous puerility. From the Tin Soldier to Harbor Lights is very much like going up one of Bronson Howard's ladders. There's flowers on them, but you only change one stony look-out for another.

Nat Goodwin's plunge into comic opera reminds me of a man's debauch before he swears off. It's a kind of carnival. And presently comes Lent. Farrell doesn't grow. People are beginning to find out that she walks on her legs, and Nat eclipsed them in *Turned Up* with long skirts.

Barton rushed in one day. Says he, "Do you want to drive the last man away?" "No," says Nat meekly. "Well, take that girl's clothes off. What are you thinking about?"

can utter a homily, but was never known to raise a salary."

So break the ties of a lifetime.

I have been waiting here an hour to get J. M. Hill under that stock-board and ask him his opinion of Eytinge.

I believe some kind of a proposition was made to Eytinge a few days ago to play one of his best parts with the Pen and Ink company for a benefit. He went and looked at the company, and then sent word that he couldn't take the risk of being arrested as a vagrant.

His answer to this conundrum was that he wouldn't have any visible means of support.

Dear me! How I have chattered away from Dauvray. All this time I have been wanting to say that Dauvray ought to be fitted with a play, and to remind myself how hard it would be to fit a woman with a

this remark. It is certainly very easy for the public to appreciate the first of Wagner's operas without going wild over the last.

The critic further says in defense of German opera, that those who disbelieve in its popularity ought to acknowledge that the Metropolitan Opera House scheme was only saved from destruction by substituting German for Italian opera.

This is hardly the way to put it. It is possible that the substitution of the stockholders' management for the old-fashioned impresario may have had something to do with it. It is not quite correct to say that Mr. Abbey's management failed in spite of generosity. It failed because of it. Nor will it do to say that the failure of Italian opera here is owing to the advance in public taste, so long as the hard facts show that it is mainly owing to the advance of the prima donna's price.

The spectacular element in Wagner's operas



## At the Theatres.

**WALLACK'S THEATRE—HARBOR LIGHTS**  
 Lieut. David Kingsley, R. N. .... Kyrie Bell  
 Mark Helstone ..... Herbert Kele  
 Captain Nelson ..... Harry Edwards  
 Nicholas Morland ..... E. J. Henley  
 Tom Dossiter ..... Charles Groves  
 Jack Lorrer ..... Daniel Leeson  
 Frank Morland ..... Creston Clarke  
 Dick H. Brady ..... H. B. Ayling  
 Captain Hardy, R. N. .... W. H. Pope  
 Solomon, an Old Servant ..... W. H. Pope  
 Annie Robe ..... Annie Robe  
 Lina Nelson ..... Helen Russell  
 Mrs. Chudleigh ..... Mary Barker  
 Peggy Chudleigh ..... Carrie Coote  
 Bridget Maloney ..... E. Blaisdell  
 Mrs. Helstone ..... Alice Grey  
 Polly ..... Evelyn Granville

In spite of its coarseness and cheapness, its titleness and triviality, its blather and bunkum—Harbor Lights has begun what is likely to prove a career of popularity at Wallack's. There is no reason that presents itself to the critical view why the piece should succeed—there are numerous reasons why it ought not to do so. The scenery is beautiful—so may be the frame of a tuppenny chromo. The cast is strong, but since when has it been accounted either commendable or interesting to waste good actors on a bad play? For bad Harbor Lights undeniably is—bad as such nallers and sawyers as Sims and Pettit make them. Nevertheless, since the production on Thursday evening of last week, the houses have been very large, and the management are so confident of the outcome that they announce and are selling seats for a month in advance.

But this is a box-office success, and while it gratifies the promoters of the affair, it does not satisfy the calm MIRROR reader, who is wont to get his opinions from a true standard of taste and criticism. Although we do not know why crowds should go to see Harbor Lights, we accept the fact, and, *en passant*, congratulate Mr. Wallack on a prosperous venture, following many unprofitable exploits in the murky realms of British melodrama. It is not often that lurid trash—as flashy as the flash light that gleams in red, green and yellow from the round tower above the portico of Wallack's from seven to eleven nightly—can be thrust down the throat of an uptown public, and the said public go forth imagining that they have stomachached a feast.

We will not narrate the story of Harbor Lights. From London and Boston, on previous occasions, the plot has been told. But this is not the only reason for refraining from this usual formality in reviews of new plays. We dislike needless repetition, and a synopsis can be had by referring to the notice of any cheap and nasty English melodrama that has appeared in these columns any time these past five years. Suffice it to say that seduction, murder, attempted rape, the light of love obscured, villainy rampant for a time and virtue's eventual triumph are the pleasant but stale ingredients of this mess of pottage for which Mr. Wallack has sold his birthright—the glorious traditions of his theatre.

And, by the bye, as if repentant in spite of the golden glitter of the box office, Mr. Wallack announces mid-week matinees of The School for Scandal during the run of Harbor Lights. This sop for Cerberus is something like the charitable stock manipulator who begs men six days in the week and squares himself aloft by putting a little cheque in the collection box on Sunday. A man cannot always lay up treasures for himself in earth and heaven simultaneously, and the same is more or less true of theatrical management.

Mr. Bellw is a mock heroic young naval officer of the cheap story-paper order. If only the poor sewing-girls and "salesladies" attended Wallack's he would become their idol. To us his Lieutenant Kingsley was a posturing, snick, Nancysian creature in peak cap and brass buttons; a being whose manner, like his pallid countenance, gave no suggestion of the hearty, healthy man aloft, whose cradle is the billow, and whose joy is the piping of the breeze and the dash of the spray. Why, a handful of salt water would have ruined the complexion of such a patent-leather pump lubber as this Lieut. Kingsley. How poorly Mr. Bellw acted this Brummagem hero may be judged from the fact that Herbert Kelecy, in a short and wretched part—which he did not play over well, either—carried away the honors, in spite of the frantic exertions of the first-night Wallack clique to work up a furore over the former.

Mr. Henley's villain is of the stereotyped order. He combines some of the mannerisms of Lewis Morrison and Henry Irving. He has plagiarized some of the former's "creepy" walk and the latter's peculiar intonation. With all his faults we sympathize with Mr. Henley for having to appear in such a *Family Story Paper* rascal as Morland. Creston Clarke likewise excites our pity in the role of the Squire—a character that goes through an immoral wrestling bout with a girl in view of the audience. Charles Groves was capital as Tom Dossiter, the breezy quartermaster, and his amatory adventures with Carrie Coote as Peggy were decidedly funny.

Annie Robe and Mary Barker, in widely diverging roles, were among the few redeeming points of the production. Miss Robe was sweet and forceful when she was permitted to be. Alice Grey excited laughter by the old-time methods she applied to the part of Mrs. Helstone.

The scenery is of course too good for the piece. Goucher's fishing village, the Squire's hall and the cliffs were three effective pictures.

**LYCEUM THEATRE—PEG WOFFINGTON.**  
 Sir Charles Pomander ..... J. E. Whiting  
 Ernest Vane ..... E. H. Sothorn  
 Colley Clobber ..... Joseph Wilkes  
 Qu ..... G. F. Devere  
 Trip ..... John Howson  
 Searl ..... J. G. Saville  
 Soaper ..... Frank Rodney  
 Burdock ..... William Paxon  
 Colander ..... Walter Osmond  
 Hunsdon ..... Gus Brooke  
 Call Boy ..... Master Brown  
 Lysimachus ..... Daisy Dean  
 Pompey ..... Master Stevens  
 Peg Woffington ..... Helen Davray  
 Mrs. Vane ..... Ellie Wilton  
 Kitty Clive ..... Edith Leslie  
 Mrs. Trip ..... Isabella Preston  
 Cleopatra ..... Bijou Fernandez

From the artistic point of view, it is usually a misfortune when an actor gets identified with a monograph part, making it his own and playing it—perhaps for years—so the part or entire exclusion of others. Financially, no acting is more profitable, but it spoils the ac-

tor. Most especially is this true at the outset of a career, and when the part has been written up—or down—to the special individuality of the performer. Henceforth his idiosyncracies, to say nothing of his faults, get continually more blended and entangled with those of the simulated personage, and the two confirm and exasperate each other. For good or ill the actor and his one role are joined never to be sundered, and whatever he may in future essay his discreet auditor will be worried with the familiar flavor of Sol, Fanchon, or Adonis.

Some such danger it is which threatens Helen Davray. She made her debut in New York as One of Our Girls, and played it well. Doubtless she played it the better from the fact that she is one of our girls. She is a thoroughly cool, clever, plucky American woman, with lots of taste, and a faculty and stage knowledge which are palpable in everything she undertakes. But there are girls and girls, and it is a long way from Kate Shipley to Susanne and Margaret Woffington. A succinct criticism on both Miss Davray's later productions might be that they savor too strongly of her first. Margaret Woffington is a woman of genius, painted by a man of genius. A spice of genius on the part of the performer would not be out of place. We can get along without it, but we miss it all the same. The Peg of the play is a typical Irishwoman. She is clever, witty, saucy and bright, and all these Miss Davray is; but also untutored, high-colored, exuberant and emotional, and this Miss Davray is not. She does the lighter part of her work well, though not with all the delicacy of touch which might be desired. Witness for example the delightful little "point" where she reminds Pomander that his offer is one of which she continually gets more than she wants. Miss Davray snubs him with the dry severity of a Yankee school-marm, instead of the flippant insolence and easy contempt of the orange girl turned star actress. In her emotional work she is not strong. Her haughty exit in Act II. was a trifle stagey and overdone, and the same might be said of the pathetic last scene, which was marred by a general conventionality of method, and by that painful catching of the breath which may be effective once, but repeated through a whole scene becomes simply exasperating. The greater part of the scene in Trip's garret, however, was excellent, and the jig itself funny and "jolly" to a degree.

The supporting cast was, in the main, admirable. Howson's Trip was a masterpiece of quiet pathos and humor, and we refrain from more minute description and praise only in view of the well known character of the creation. Ellie Wilton made a charming Mrs. Vane. Her beauty alone would fill half the requisites of the part, and she was moreover, delightfully simple, naive, graceful and touching. She went far to divide the honors with the title role. Sothorn was acceptable in the rather ungrateful part of Vane, and Mrs. Trip, Searl and Clobber were all well done. Nor should we forget Trip's two "kids," who were clever beyond their years, and came close to that simplicity and unconsciousness which—a clever critic has remarked—is never to be expected from children trying to be some one's else babies and not themselves.

The one very dark spot in the whole picture was J. E. Whiting's Pomander. Of the grace and polish, the cool, refined cynicism and rascality of the last century rascal, Mr. Whiting has not the faintest conception. His Pomander had the airy ease and lightness which might be expected from Mr. John L. Sullivan leading the German or presiding at a Grace Church wedding. Though an excellent actor in character parts and eccentric comedy, he is personally unfitted for dainty comedy work, and should be replaced with the least possible delay.

It goes without saying that the dressing and scenery were tasteful and correct in the extreme. The whole production, spite of all minor defects, was bright, smooth and interesting, and the piece promises a gratifying run. *Etenbris lux* might appropriately be inscribed on the programme, and now that she has emerged from the mephitic gloom of her recent venture, Miss Davray may be heartily congratulated on being well out of the woods.

**PARK THEATRE—MCNOONEY'S VISIT.**  
 Martin McNooney ..... Edward Harrigan  
 Ely Umstead ..... John Wilder  
 Clara Grizzle ..... Dan Collier  
 Lionel Melian ..... M. J. Bradley  
 Judge Halweiser ..... Harry Fisher  
 Mary McQuirk ..... John Sparks  
 Henry Melian ..... George Merritt  
 Melissa Umstead ..... Peter Goldrich  
 Ferdinand Skully ..... Richard Quiller  
 Cezar Grizzle ..... William West  
 A Lunatic ..... Joseph Sparks  
 Pedro Giovanna ..... Charles Sturges  
 Solomon McQuirk ..... G. L. Stout  
 Dexter Twigen ..... Annie Yeamans  
 Doctor Gargle ..... M. Lee  
 Adam Bransaut ..... Anna Langdon  
 Norah Gilmartin ..... Nellie Wetherill  
 Adele Spoonful ..... Emily Yeamans  
 Mary Melian ..... Kate Langdon  
 Doctor Hilaria Spoonful ..... Kate Langdon  
 Rosy Daisy ..... Kate Langdon  
 President Good Samaritans ..... Kate Langdon

McNooney's Visit is destined to be a go, although it was rather tame in spots on the opening night, and the audience were observed to yawn now and then. There was too much of it, and while there were passages in the dialogue worthy of Mr. Harrigan's best efforts, situations as comic as any his fertile imagination has conceived and melodies of the kind that set the feet in motion, there were also several dreary intervals where the characters talked against time and the spectators longed for home. The duller bits were in the last act, particularly such portions as satirized the massage and physical culture fad. Such things on Mr. Harrigan's stage may do for episodes, but not for acts. On the other hand, the scene of the Special Sessions court room, the hilarious street incidents in front of the Egyptian Tombs, and the burlesque spiritualistic stance were deliciously funny, and the audience were not slow to recognize and applaud their humorous worth. When every superfluous line is cut and the fun condensed into more effective and explosive form, there is no doubt that McNooney's Visit will draw visitors in plenty and for many a week to come at the Park.

In this comedy Mr. Harrigan is Martin McNooney, an Irishman who comes from Yonkers to Squattertown above the Park to spend a week with his friend, the Widow Gilmartin, who keeps a nursery and sells goat's milk for babies. Martin gets entangled in a number of complications and is arrested by a Yonkers detective on suspicion of burglary. The second act opens in the Court of Special Sessions with Judge Halweiser on the bench. The prisoners are brought in and the humors of our police courts are amusingly illustrated. The queer fit is hauled in a raid on a concert garden east from the net, and the Judge's desire to ascertain the nature of the performers' business gives Mr. Wild, Miss Yeamans and several others a chance for some clever bits of speciality. McNooney is discharged, owing to the lack of the real Yonkers burglar, and an escaped lunatic from the Island clears the court room. The second scene is outside the Tombs in Centre street, with the offices of the various hysters that infest that savory neighborhood in view. There are passages at arms between negro and Irish applewomen, the Black Maria is loaded with passengers for Blackwell's, and the act ends with a rough and tumble fight between police, prisoners and a gang of toughs. In the last act Martin engages as rubber in a female massage manipulator's establishment, and exercises his muscles on the patients with dire effect. Then there is a darkey's seance, interspersed with songs and materializations, effected by Mr. Wild.

There is an abundance of good material in McNooney's Visit, but it must be put closer together. We regret to say that for the first time in our recollection vulgarism has been allowed on Mr. Harrigan's stage. The many jocular lines about illegitimate infants in Act One in the dialogue between Martin and the widow are of the sort that should be relegated to gatherings of the sterner sex. They are unfit for women's ears. Moreover, they are superfluous. Three short songs are in Brahman's best style. "Ho, Mollie Grogan," is a jolly, rollicking Irish song, chorus and dance, which is given intimately. "The Black Maria, O," sung by the prisoners, with a lockstep march between the verses, is funny, while "The Toboggan Slide" gives the nigger impersonators a chance for tuneful warbling and graceful dancing, which they take admirable advantage of.

Mr. Harrigan, as Martin, presents another of those faithful portraits of Irish-American character. His make-up, like his acting, is faultless. Mr. Wild is at home as Ely Umstead, the driver of the prison van. Mrs. Yeamans is of course incomparable in her delineation of squatter habits and manners. Emily Yeamans does a number of bright bits, every one a gem in its way. Amy Lee is a daughter of Dr. Spoonful; while Messrs. Collier, Bradley, Fisher, Sparks, West, Stout and Misses Langdon and Wetherill are all good in their respective fields of endeavor. The scenery is by Witham. That is a sufficient guarantee that the various local pictures are strikingly natural.

The Marble Heart was brought out at the Fifth Avenue on Monday night last, recalling the time when Laura Keane got it up at the Winter Garden, herself the heroine, and the original George Jordan, then known to the profession as "Gentleman George," the hero. It was presented on Monday by a well balanced company of superior calibre, who were free from the faults of either copying the star or being overshadowed by him—a common difficulty in star companies.

Place aux dames! Marco, the marble-hearted, was sustained with great ability by Eleanor Carey, who also represented the beautiful statue, Aspasia, in the prologue. To our thinking, the honors were divided, however, by the sweetly natural and unstrained acting of Effie Shannon as the poor orphan Marie in the play, and as the slave Thea of the prologue. She was enthusiastically and deservedly recalled after her exit in the scene of the Forest of Fontainebleau, the action being suspended by the plaudits of the audience until her return to the stage. Madame DuChale, the mother of the sculptor, was undertaken by Louisa Edridge, who rendered the part with tenderness and graceful dignity. Kate Stokes took the parts of the statue, Lais, and of Clementine, while Helen Windsor played the statue Phryne and Mariette. Both ladies acted with fair ability. The three statues formed a very beautiful and classic tableau.

Of the male cast, Phidias, of the prologue, and Raphael DuChale, the sculptor, were filled by R. B. Mantell. In our judgment the actor made a misreading of his author in the prologue by too cringing a manner in his appeals for mercy to Georgias. Another misconception, contrary to nature, was the strained and declamatory manner of his exit as Raphael from the second scene on receipt of Marco's letter. High praise must be accorded him notwithstanding these blemishes, for his work in the interview with the mother; still more in respect of his denunciation of Marco at the close of the third act. The death scene was of the highest order of ability. During this touching scene the audience were riveted in absolute silence by Mr. Mantell's natural, yet powerful, acting. Fortunately Mantell does not seek to limit the abilities of his company, and hence Nelson Wheatcroft, as Diogenes, and Ferdinand Volage, the editor, closely contested with the star by an admirable exercise of histrionic power. Both actors were several times called before the curtain. B. T. Ringgold played well as Georgias and as Veaudore. Joseph Armand's song of "The Clink of Gold," in the part of Beupre, was encored. The rest of the dramatic personae were very fair.

How is it that actors will not go to the trouble of taking a lesson or two in French pronunciation? One of the characters in introducing a number of fair Parisiennes in the third act spoke of them as "fair Parisiennes."

**UNION SQUARE THEATRE—LONDON ASSURANCE.**  
 Richard Dazze, Esq. .... J. H. Gilmore  
 Sir Harcourt Courly ..... Charles Walcott  
 Chail's Courly ..... A. S. Lipman  
 Max Harkaway ..... Vernon Clarges  
 Max Middle ..... John G. Macdonald  
 Adolphus Spanker ..... G. Herbert Leonard  
 Cool ..... Charles Edwin  
 Solomon Isaacs ..... Malcolm Bradley  
 James ..... W. F. MacNichol  
 Martin ..... Adolph Bernard  
 Grace Harkaway ..... Clyde H. Ross  
 Pert ..... Maude Peters  
 Lady Gay Spanker ..... Miss Coghlan

After a long tour of the country, Rome

Coghlan and her admirable company reached New York on Monday after a weary ride from Chicago, and after a very brief rest went into rehearsal with a new leading man for that evening's performance of London Assurance. Under the circumstances slight hitches would have been atoned for, but there were none—it was a capital all-round performance. The audience was large, and the welcome given to the star was strongly impregnated with enthusiasm. This is, we believe, Miss Coghlan's first appearance at a mid city theatre since entering the stellar ranks, and a sprinkling of cabs near the theatre entrance hinted at the presence of old admirers drawn from the Wallackian clientele. At the end of the third act flower-pieces on inspection in the lobby were transferred to the stage, the actors and fiddlers amiably (perhaps) assisting the ushers at the job. It was no mean exhibition of the work of adepts in floral designs, and the eyes of the fair star flashed in pride and admiration; for her cheeks could no more blush bear, so deep rose are they *an naturel*.

To return to the play. London Assurance belongs to the realm of the "stock." A stock star may once and again shine in it—that's all. If an actress essays to star as Lady Gay Spanker, an impatient audience waits through two acts for her appearance. This was the case on Monday night; for Miss Coghlan's admirers were out in full force. Miss Coghlan entered into the rally of Lady Gay with keen zest and gusto, and provoked laughter and applause at will. Her robust physique and plump face are well suited to the part, and the musical laughs that punctuated her lines were irresistible—infectious indeed. While there was nothing remarkable in her delivery of the description of the chase, the ensuing flirtation with Sir Harcourt Courly was a gem of comedy, and the almost continuous laughter and applause were well bestowed.

Of Miss Coghlan's support, Charles Walcott bore off first honors. His Sir Harcourt Courly was a finely limned picture of the senile beau. Aside from the make-up and acting of the glass of fashion and mould of form—rather doddering, the latter—Mr. Walcott possesses a voice that he knows how to use. Whether he spoke in tones that were low, or raised his voice in some protest, the words fell distinctly and pleasantly upon the ear, and not the slightest bit of the meaning of the lines was lost. So *en rapport* was the audience with the actor that his slightest word or gesture was followed with close attention. J. H. Gilmore is a special engagement for Miss Coghlan's Union Square season. As Richard Dazze he appeared under the disadvantage of one hurried rehearsal. Therefore the dazze of the performance was somewhat modified. However, he played with dash and spirit, although at times his gaiety appeared to be a little bit forced. No doubt by this time Mr. Gilmore has become better acquainted with his new surroundings and is giving a more finished performance of the devil-may-care Dazze. He is well fitted for the part, although much more handsome in form than in face. A. S. Lipman gave an excellent performance of Charles Courly, the varying moods of the lovesick swain being well portrayed. His comedy scenes with Grace Harkaway were especially laughter-provoking, and the applause evoked was well earned. Vernon Clarges was a breezy Max Harkaway. In physique he was not the ideal rugged country gentleman of the shires of England, but he acted the part with vim and gave it much verity. To the audience he was a very entertaining host of Oak Hall. John G. Macdonald depicted the quaint, conventional low comedy of Mark Middle with quiet, dry humor. The part is called "fat"—but some actors would make the fat ooze too freely and present something overdone. Mr. Macdonald kept within bounds. The idiotic bashfulness, clumsy deportment and stupidity of Dolly Spanker were well sustained by G. Herbert Leonard. Many actors conceive the part as low comedy, and, in the language of the pave, play it "for all it is worth." Mr. Leonard played it quietly, and therefore more effectively. He depended more upon action than speech, and excited the risibilities by the varying expressions of his face. Cool was clumsily done by Charles Edwin. All his schooling at Wallack's hasn't advanced him a peg. He is simply graduating into an "old reliable." There were occasional flashes of good comedy in Clyde Harrow's Grace Harkaway, but her voice and enunciation are harsh to the ear. The same seem to be the echo of the fading British blonde of the ruerisque stage. She seems to count her words rapidly from teeth hard set, and to have a sort of lock-jaw that prevents her from biting each syllable. This may be a physical infirmity, and therefore nothing further in adverse criticism. As Pert, milady's maid, Maude Peters had little to do; did that little neatly, and was seen no more after the third act, which encompassed her work.

Miss Coghlan will appear all this week in London Assurance, and next Monday night assume the role of Peg Woffington in Masks and Faces.

A Tin Soldier is on guard at the People's Theatre this week, and drew a fair-sized audience on Monday evening. Of hilarious farce-comedies this is "a gem of purest ray serene," and the performance it received at the hands of the brilliant cast displayed its coruscations to the best advantage. George C. Boniface, Jr., as Vilas Canby, and James T. Powers, as Rats, carried off the lion's share of the honors. Ada Deaves captivated the audience with her dancing, which might justly be termed the "poetry of motion." Flora Walsh established herself as a favorite with the audience, and her sweet singing was delightful in the unconscious gaiety of the child-part which she so pleasingly delineated. Clara Larre was charming as Victoria Bridge, a bride of six weeks, who had the temerity to essay baking, and succeeded in making biscuit of the hue and whiteness of the uniform bricks from Babylon. Amy Ames scored a great success as Violet Hughes, the Hibernian empress and "lady paramount" of the kitchen. Charles Mackintosh and Gus Hennessey were inimitable as the one-legged heroes of Gettysburg. Paul Arthur was graceful as the walking gentleman, and sang effectively in the choruses. Several catchy topical songs were rendered during the

performance. Next week, J. K. Emmet in Our Cousin German.

The Grand Opera House was packed on Monday night, and the strong melodrama, Alone in London, went with enthusiastic approbation from beginning to end. Cora Tanner and her excellent company give a careful, well-balanced performance, and the enduring popularity of the play, in view of their efforts, can be easily understood. Next week Mme. Janauschek fulfils an engagement.

The Cattle King at the Windsor, as performed by James H. Wallick, his melodramatic company and his sagacious horses, is attracting the usual business this week at the Windsor. We have had occasion to write about this performance so frequently that further comment would be superfluous on the present occasion.

The Vokes company changed the bill again on Monday night, bringing out the old favorites, In Honor Bound, My Milliner's Bill and A Double Lesson. But the change did not bring out the people—there were many empty seats in front. The loss of Brandon Thomas was seriously felt in My Milliner's Bill. Mr. Thorpe making an unsatisfactory substitute. On Monday week Sol Smith Russell succeeds Miss Vokes, producing his new comedy Pa.

A capital specialty bill is on this week at Tony Pastor's, but this is scarcely a matter for comment, as such bills are the invariable rule at this enjoyable resort.

Jim the Penman in all probability will continue to the end of the season at the Madison Square Theatre. As the management assert, the play's success is unparalleled in the history of this theatre. Admirably acted, exquisitely mounted, the production almost defies criticism. Not to be captious, however, we think there are several weak points in the cast—not serious defects, still important enough to be worth remedying. Mr. Le Moyne, clever actor though he be, is 'mis cast as the Baron. His personation is vulgar and inartistic. Mr. Robinson is somewhat stagey in the part of Ralston, and Mr. Pitt's work is cold and inelastic. Miss Harrison has become careless. However, there is this to say of these several actors, that their slight deficiencies but emphasize the splendid acting of Mrs. Booth, Mr. Holland and the others that have scored hits through the medium of this absorbing drama.

The Old Homestead is having a career of unexampled prosperity at the Fourteenth Street Theatre, and, truth to say, never was success more amply deserved. Mr. Thompson and his assistants are delightfully natural, and the setting of the play is faultless.

At Niblo's Garden the Crook continues to reach out and pull in large audiences. The old spectacle has never had in recent years a better setting than the present.

## The Musical Mirror.

At the Casino Erminie keeps up its extraordinary run. Pauline Hall the beautiful draws crowds as usual, and delights all who see and hear her. Marie Jansen charms by her quaint talent. Frank Wilson keeps the audience laughing from the rising of the curtain to the going down of the same, and proves himself a thorough comedian of the best stamp. Mark Smith is excellent in his eccentric part of the first list, and the rest of the cast, including Max Freeman, who is inimitable in fops of the old school, is fully up to the mark of excellence in comic opera. Jesse Williams and his admirable band and well-trained chorus make a solid foundation for the "quips and cranks" of the actors, and the entire performance richly deserves its phenomenal success.

Indiana, at the Star Theatre, draws well and pleases much. Lilly Post is very pretty and sings very well. Digby Bell is immensely funny, and the whole cast is so well adapted that a somewhat insignificant operetta is given weight and interest by good acting and singing. The band and chorus are very good.

Nat Goodwin has "caught on" firmly as Prince Lorenzo. He is a unique creation—extravagant, it is true, but funnily extravagant. Burlesque, but not buffoonery, characterizes the version given by Mr. Goodwin, and his native humor sparks us all through the dialogue. Charles Bishop is an admirable Rocco, unctuous and comical. Harry De Witt is very good as Matthew, the Innkeeper. Lillie Grubb is the prettiest Bettina we have seen, and she sings well and acts fairly. The piece is admirably put on the stage, and bids fair for a successful run.

Koster and Bial's very good show continues to fill the house. The music is good, the audience happy and the proprietors content. The "Vanishing Lady" has held her ground here, although elsewhere she has "vanished" into thin air.

We have just had submitted to us a book the like of which we have never seen. Just as Sir Isaac Newton's "Principia" revolutionized science, as Bacon's "Novum Organum" changed the course of thought, so will Hayden Tilla's book, "How We Sing and Where the Voice is Formed," change the whole system of vocal instruction. The rules given commend themselves by their extreme simplicity, the reasons by their lucid argument, and the theory itself by its absolute demonstration, plain to the meanest capacity. The subject of "facial formation" is quite new and admirably treated. "The Singing Face" is proverbial, but never before has it been marked scientifically, and used as a beacon to point out where success or failure may be looked for. The article on the "Messa di Voce" (Emission of the Voice) is exhaustive and radically original, but is truth stamped on every line. The book is a



revelation and must alter the whole system—a system of tuition whereby so many beautiful voices have been and will be broken and destroyed. This is nature's system, and, after all, we must go back to nature if we would excel in art.

The quartette of Dockstader's Minstrels is certainly unrivalled as a minstrel organization. There is a delicacy in their concerted singing, a blending of the voices, and a degree of light and shade, that we have never had in like circumstances, and the instrumental accompaniments are equally good. As a musical entertainment we have never heard anything more perfect in its kind than Dockstader's Minstrels, and the manager ought to be proud of his work.

### The Giddy Gusher.



Twenty-five years from now, no matter what sort of shows the managers of the period may be giving, the survivors of to day will be talking of the Harrigan regime and the night he produced McNooney's Visit. I know I shall remember it as being one of more continuous laughter than any other of my theatrical experience.

The people gather under Harrigan's roof for a first-night representation in better temper than they go anywhere else. You look at a Wall-lackian audience at a premier. Some of 'em are there to see Kyrle Bellew come to grief; some to see if Annie Robe won't be over-weighted.

It's a lottery all over town and the people seem to feel there must be some blanks. But they pile into Harrigan's believing every ticket they hold means an individual prize. They beam with a certainty of delight written on their countenances. They receive each actor as if they felt the success of that part was assured. They welcome the author-actor as one who can do no wrong, and they give the first good line a roar of appreciation.

That is the keynote of their conduct through out the evening. From the first joke that rent the air Monday night at 8:30 to the last line spoken at 11:45 Mr. Harrigan's happy ears were greeted by one long drawn out din of laughter and applause.

Some one said to me as the second act was on, "Do you think this is a good piece?" "It won't make much difference whether it is or not; it's a tremendous success," replied I. "It's provoked laughter enough already to run it six months."

Harrigan's plays on the second week are always better than the first. The author who has to rewrite certain scenes, the author who has to introduce something the second night, hasn't got the same bench to sit on with the author who has his embarrassment of riches and only wants to go round with a knife and lop off bits of his work here and there to crowd it into a reasonable space of time.

That is all Harrigan has to do—cut off enough of McNooney's Visit to make it fit easily in the hours between eight and eleven, and he can sit down and take a ten months' rest as sure as certain.

Nine-tenths of the plays nowadays peter out very tamely in the last act. Harrigan's last production opens like a telescope; it's bigger at the end than when it first strikes the eye. The last act is very good, and the scene business so full of melody and fun that the audience leave the house in such a state of satisfaction that I recommend Mr. Hanley to put a ticket-seller in a lime-lighted box outside with the legend printed above, "Seats for another night for sale here now."

Speaking of Mart Hanley, how lucky Harrigan is! He has got the best eccentric character actress in the country in Mrs. Yeamans. He has got the best exponent of negro parts that ever went on the stage in John Wild. He has got an indefatigable and able assistant in his stage management in Mr. Stout. He's got the orchestral wonder of the age in Dave Braham. And he's got the luckiest and most popular business man attached to any theatre in the pleasing person of Mart Hanley.

No wonder the combined expression of an entire audience of faces at the New Park is a great big grin of satisfied pleasure. They have met the magnetic smile of Hanley in the lobby; they have handed their tickets to a genial blond who seems to feel a personal friendship for 'em. They have been exercised by the magic baton of the famous leader and composer. The work of the scenic artist and the stage manager meet their approval, and in comfortable seats in an agreeable theatre they are passing a delightful evening.

The old pumps who have talked themselves out about the palmy days of Mitchell will give way to the next gang who will get black in the face twenty-five years from now telling of the palmy days of Harrigan. I'm truly glad that my lines are cast with 'em.

I want the compositor to set up the largest breath of complete satisfaction he knows how to draw; I want the printer to run his blackest ink over that part of the form in which I shall

Gusher is set up, that all may know how devoutly thankful their G. G. is to be delivered from the pains and tribulations of housekeeping in a flat and restored to the peace of boarding at the Bridge.

Great Scott! What a time I have had. After having the all out-door air of High Bridge, the bracing breezes rushing down at me from under the magnificent arches, and up at me from the shining river, to get into a series of closets strung on doors, with an elevated railroad so near the windows you could hang your bed-clothes out to air on it; to have a thousand people an hour superintending your interior decorations from car windows, to have twenty-four engines, tired from a hard day's work, letting off steam at 6 P. M.; laying up all night emitting frightful gases on the rails directly in front of your place, then getting up steam with accompanying noise and smoke and snorting away at 6 A. M.—that's not unalloyed pleasure.

To undergo the panics of steam heat, that's another trial I desire hereafter to be spared. Steam heat that fries you in your own fat whenever it's warm and always goes wrong when it's cold, and has to be mended in the boilers, so that the thermometer stands below zero in the parlor when it's 20 degrees above outside.

To have those radiators cracking and gurgling and struggling like an asthmatic hospital when the heat was turned off and on. To be waked every morning at five by the apparent breaking in of the front-door fastenings, and crashing of the kitchen windows, and made aware that the fireman was making steam in the cellar.

To have the silence of your room suddenly shattered by a pistol shot, and when you look to see where you are wounded to find it's only a nice greenwood door splitting in the panels and going off in the mouldings.

A flat, when it's old, must be horrible; and a new flat, getting used to being lived in, and subjected to alternate steam heat and Arctic cold, is something awful.

But leaving the inconvenience of the building out, the servant-girl question is the hardest one to answer. The needs of a modest flat, and the wants of two quiet women, are of a nature to require what is called a "general housework" person. Now, when a servant can cook she goes for cooking alone and won't leave the range. When a girl can wash and iron properly she goes for a laundress and won't leave the stationary tubs. And when she can't do either, and is a poor, stupid, wretched stick of a female, she goes for general housework and teaches Christian women to swear.

I have had three months of this last bad attack, and the divinity of the kitchen has lasted each time a week on trial. There's a dozen rounds for you. I have been whipped each one, but came up smiling every time to take my punishment. That smile struck into a broad grin on my disfigured countenance when I threw up the sponge on the first and fired my last general housework into the bosom of an innocent family on the next block.

"You understand plain cooking?" said I to the last applicant.

"I was first-class cook to a family of noine, an' kin go back to-morrow. The madam's heart wuz bruk when I left."

"Make the coffee with an egg, Norah," said I next morning, and the first-class cook brought on a pot of some rosey fluid that refused to come out of the spout.

"What's this mess?" asked the distracted Gusher.

"It might be the eggs, mam. I made it as ye told me."

"How did you make it?"

"I bruk in a couple of eggs," and lo it turned out that after the coffee was well boiling the simpleton stirred in eggs till it was a sort of drinkable omelette.

I found this artist compounding a strange mixture in a six quart pail.

"What will it be when it leaves your fairy fingers?" asked I.

"A limmon poi, mam."

"Will you bake it in the wash-boiler?"

"Fwat wud you be thinking that for?"

"On account of the quantity."

"Well, I naded use the whole iv it; it'll kape."

That was a darling pie. You could eat it with a spoon—that is, if you could eat it at all. But it wasn't eaten. It sat on the wash-tub to reproach her for two days. The third we had milk toast and picked-up fish for breakfast. Those two dishes settled the Norah business. The milk toast was made and the fish thickened with the "limmon poi" that was left over unbaked.

I am rather weak from my recent experience, but rallying.

Deal gently with the erring. It won't occur again, and another week I will be considerably more like your

GIDDY GUSHER.

### Some of Miss Forsyth's Reasons.

"One of my reasons for returning to New York," said Kate Forsyth, in an interview with a MIRROR reporter, "is to fit myself out for the legitimate. During my tour I found that the people wanted me in the legitimate. We opened our season with Marcelle, and continued with it for four weeks, till we came to Memphis, where we put on Clinton Stuart's Faithful Hearts. It made a great hit. At all the week stands we alternated the two plays, but Marcelle we played principally in the one-night stands, as we had started out with that play and most of the printing was for it. I can't say which of the two plays seemed to go the best. I am having Faithful Hearts revised and strengthened by the author, who will give it to me in its new shape next Saturday. The press echoed the desire of the public to see me in the legitimate, and especially as Parthenia.

"At Louisville I shall produce Ingomar, with Frank Losee in the title role. Then we go to Cincinnati for a week. At the Wednesday matinee I shall put on The Lady of Lyons, and at the Saturday matinee Ingomar. For Parthenia I am having dresses made from designs from which the ones I lost at the fire at my flat some years ago were made. They are by the Hon. Lewis Wingfield, the well-known authority on costumes of that period. I shall end my season about the first of May. I have been offered a theatre in this city at that time, and at which I could produce Faithful Hearts for a run; but I am undecided whether I shall

put it on then or open my season in this city with a run. I think Faithful Hearts will be recognized as the prettiest play New York has seen in years and that it will be a hit. It is just the play for this city. For next season I may add a number of old comedies to my repertoire."

### To the Profession and the Public.

Having returned from abroad and discovered the existence of certain circumstances that necessitate action on my part, I feel it my duty as a man and a manager to make this public announcement of the fact that I have severed all relations, business and otherwise, with Marie Prescott, WILLIAM PERZEL, NEW YORK, Feb. 1, 1887.—Com.

BIJOU OPERA HOUSE, Broadway near 30th St. MILKS & BARTON, Lessees and Managers.

First time in New York of Mr.

N. C. GOODWIN,

in his great creation, Prince Lorenzo, in

THE MASCOTTE.

Supported by a cast of unusual excellence.

Every evening at 8, and Saturday matinee at 2.

CASINO, Broadway and 30th Street. Mr. Rudolph Aronson, Manager.

Evenings at 8. Saturday Matinee at 2.

50 Cents. ADMISSION 50 Cents.

Reserved seats, 50c, and \$1 extra. Boxes, \$2, \$10, \$12.

The greatest Comic Opera success ever produced in America.

ERMINIE.

Chorus of 40. Orchestra of 24.

Mr. Jesse Williams, Musical Director.

Seats secured two weeks in advance.

14 TH STREET THEATRE, Corner 4th Ave. Mr. J. W. Rosenquest, Sole Manager.

Every Evening and Saturday Matinee.

STANDING-ROOM ONLY.

Seats secured three weeks in advance.

A MAGNIFICENT PRODUCTION.

"Its success was immediate and unqualified."—Sun, Jan. 11.

DENMAN THOMPSON,

in a successful continuation of Joshua Whitcomb,

THE OLD HOMESTEAD.

"One of the few substantial theatrical triumphs witnessed in New York in recent years."—Times, Jan. 11.

"Such gorgeousness in the way of scenery and stage-setting has seldom been seen in New York outside of Mr. Daly's Theatre."—Journal, Jan. 11.

FIFTH AVENUE THEATRE.

Proprietor and Manager, Mr. John Stetson.

Every Evening at 8:15. Matinee Saturday at 2.

Monday, Jan. 31, for two weeks,

ROBERT B. MANTELL,

As RAPHAEL, THE SCULPTOR in the grand romantic drama,

THE MARBLE HEART.

Presented with a brilliant cast.

Appropriate scenery, new costumes and appointments.

WINDSOR THEATRE.

Bowery near Canal Street.

Frank B. Murtha, Sole Proprietor

Matinees Wednesday and Saturday at 2.

James H. Wallack's new original Equestrian Melodrama,

THE CATTLE KING.

James H. Wallack as Bob Taylor, the Cattle King, and introducing in every act four handsome thoroughbred horses.

DOCKSTADER'S, Broadway, bet. 28th and 29th Sts.

DOCKSTADER'S MINSTRELS.

A Fresh Programme Nightly, at 8:30.

WILLIE BUFFALO'S WILDEST WEST.

SWEET HIGHLAND MELODIES.

Also 15 minutes at Wallack's.

Everybody gets a seat—50c, 75c, \$1.

Special Ladies and Children's Matinee on Saturday.

GRAND OPERA HOUSE.

Lessee and Manager, Mr. T. H. French.

Reserved seats, orchestra circle and balcony, 50c. Every Evening and Wednesday and Saturday Matinees.

ALONE IN LONDON.

Presenting the young emotional actress,

COLEA TANNER.

Next week—JANUSCHKE.

Next Sunday evening—Prof. CROMWELL.

UNION SQUARE THEATRE.

Under the management of J. M. HILL.

ROSE COUGHLAN.

LONDON ASSURANCE.

Miss Coughlan as Lady Gay Spanker.

Matinee Saturday.

HARRIGAN'S PARK THEATRE.

Edward Harrigan, Proprietor.

M. W. Hanley, Sole Manager

Edward Harrigan's new play,

McNOONEY'S VISIT.

EDWARD HARRIGAN as MARTIN McNOONEY,

assisted by his excellent company of local favorites.

Mr. Dave Braham and his popular Orchestra.

Matinees Wednesday and Saturday.

MADISON SQUARE THEATRE.

Mr. A. M. Palmer, Sole Manager

Evenings at 8:30, Saturday Matinee at 2.

Sir Charles Young's remarkable play in four acts, entitled

JIM THE PENMAN.

Places secured one month in advance.

WALLACK'S THEATRE, Broadway and 30th St. Mr. Lester Wallack, Sole Proprietor and Manager.

Thursday, Jan. 27, first night of

HARBOR LIGHTS.

Presented by a great cast and magnificent scenery.

Every Evening at 8, and Saturday Matinee at 2.

KOSTER & BIAL'S, 23d St. and 6th Ave.

Barlesque. Admission 25c. Barlesque.

CAPTAIN JACK SHEPPARD.

Two performances every day.

TONY PASTOR'S THEATRE, 14th Street.

Matinees Tuesday and Friday.

TONY PASTOR'S COMPANY.

In the exact sense of the word

A double show.

Matinee

Tuesday and Friday.

Tony Pastor and 25 splendid vaudeville features.

LYCEUM THEATRE, 4th Avenue and 3rd Street. Daniel Frohman, Manager. HELEY DAUWAY and her COMEDY COMPANY. Under the management of W. R. HAYDEN.

PEG WOFFINGTON, OR, MASKS AND FACES.

An elaborate revival of Tom Taylor and Charles Reade's famous play.

### MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ALLIANCE, OHIO.

PEOPLE'S THEATRE.

The only place of amusement of the kind in the city.

Ground floor. Elevated seats. Seating capacity 800.

Population 2,000. Dates made with first class companies and on sharing terms.

G. W. SOURBECK, Proprietor and Manager.

AMSTERDAM, N. Y. Potter's Opera House.

Population 16,000. Seating 1,000.

Share or rent. Open dates for good attractions after Jan. 1.

N. S. POTTER, Manager.

DAIRSVILLE, KY. NEW OPERA HOUSE.

Southern terminus O. & N. R. R. Capacity, 400. Good show town.

D. G. SIMMONDS, Manager.

BANGOR, MAINE. PENOBSCOT EXCHANGE.

House entirely refitted Jan. 1, 1887. Special rates and attention to the profession.

W. B. JOHNSON, proprietor.

BINGHAMTON, N. Y. Population 25,000.

BINGHAMTON OPERA HOUSE.

Now dating season 1887-8.

J. E. E. CLARK, Manager.

BRUNSWICK, GA. Population 7,000.

LARIOPO OPERA HOUSE.

Only one in the county. Seats 400. Prices 75c and \$1.

Good companies and varieties wanted.

GLOVER & WHITTAKER, Lessees and Mgrs.

BALTIMORE, MD. FIRST CLASS BOARD.

Rooms for Professionals—\$2 per week, single; \$7; double fire and gas included. Can refer to the best in the profession. Near to all Theatres. MRS. ANNIE DENNING, 27 Courtland Street, Baltimore, Md.

BEAVER FALLS, PA. SIXTH AVENUE THEATRE.

The largest, best and most popular theatre in the county. Population 10,000. Seating capacity 1,000.

Fifteen dressing-rooms. Stage 35x70. 12 sets scenery.

Ground floor. Only first-class attractions need write for time.

C. W. ROHRKASTE, Mgr. and Prop.

BUFFALO, N. Y. UNITED STATES HOTEL.

Headquarters of the leading profession. Conveniently located to all the theatres and depots. Special rates by correspondence. N. Y. MIRROR on file.

J. LATZ, Jr., Manager.

BATH, N. Y. STEUBEN HOUSE.

First-class. Located near Opera House. Professional rates, \$1 per day. Free bus. Baggage transferred free.

Plenty of accommodations for circus.

CAPT. D. A. SIGNOR, Proprietor.

COLDWATER, MICH. Tibbits' Opera House.

On ground floor. Seating 1,200; all chairs. Full scenery and every convenience. Week of Feb. 7 open.

C. L. HUNTER, Manager.

CHARLESTON, S. C. PAVILION HOTEL.

First-class. Centrally located. Special rates to the profession. Transfer buses and wagons at all trains.

Hauling done cheaper than by any other line.

E. T. GAILLARD, Proprietor.

DANVILLE, VA. ACADEMY OF MUSIC.

Will be completed by Feb. 1, 1887. Capacity 900. First-class in every respect.

M. A. MOSELY, Manager.

DETROIT, MICH. UNION HOTEL.

210 and 212 West Woodbridge Street.

Convenient to all depots and theatres. Special rates.

Street-cars pass the door.

M. MCCALL, Proprietor.

FAST LIVERPOOL, OHIO. OPERA HOUSE.

Managers of First-class Dramatic and Musical Companies. Attention! Wanted for balance of season 1886-87, first-class companies only. Only theatre in the city.

Seats 1,000. Good stage; full set of scenery. Population of town 10,000, and a good show town, being close to all other surrounding towns and cities. On Cleveland and Pittsburgh Railroad. Direct route between Wheeling and Pittsburgh, Cleveland and Pittsburgh. Now booking for February, March, April, May and June, 1887. Popular prices. First-class combinations write at once.

Wanted, for one, two or three weeks, Jan. 17, good attraction.

CHARLES F. SURLS, Manager.

FLATONIA, TEXAS. NEW OPERA HOUSE.











## NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatists of America.

Published every Thursday at No. 15 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . . EDITOR

SUBSCRIPTION.—One year, \$4; Six months, \$2.50. Advertisements twenty cents per line, agate measure. Professional Cards (3 lines), \$3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 p. m., Wednesday. Foreign advertisements and subscriptions taken at home office by our European agents, The International News Company, 11 Boulevard des Capucines, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wien (Vienna), Austria. When The Mirror is on sale every week.

THE MIRROR is supplied to the trade by all News companies.

Make all checks and money orders payable to THE NEW YORK MIRROR.

Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - FEBRUARY 5, 1887.

## MIRROR LETTER-LIST.

Avelling, Henry  
Arlington, Maggie  
Anderson, Julia  
Arthur, Lillford (4)  
Bart, Laura  
Booth, Laura (2)  
Baker, Maud  
Burton, Marie (5)  
Burns, M.  
Blanchard, G. A.  
Baker, Katie  
Bell, R.  
Bernard, F. G.  
Barlow, W. G.  
Burgess, Neil  
Canby, A. H. (4)  
Conyers, J. D.  
Carlin, W. A.  
Coleman, Ed.  
Cook, Frank  
Crawford, H.  
Clark, Redford  
Crompton, W. H.  
Childs, Matt  
Chase & Bernard  
Corby, Sheridan  
Cress, S. M.  
Conkling, Charles W.  
Cline, Abbot  
Chatterton, M. Josephine  
Cotton, Miss  
Clerke, Lillian  
Clarke, W. H.  
Callahan, E.  
Duffy, C.  
De Barville, R.  
Deryle, Ruth  
De Mornay, W. J.  
Daymond, Joseph  
Deland, Herbert  
Duchess, Katie  
Farling, J. R.  
Ferreira, G. E.  
Fish, Margaret  
Fairford, Robert  
Forbes, J. S.  
Fields, A. G.  
Fisher, H. G.  
Gerald, Florence  
Guard, Edgar  
Green, James F.  
Gerard, Marie  
Golden, E.  
Gilliam, James  
Green, W.  
Gray, Ada  
Graham, J. A.  
Gray, Harry (3)  
Grey, Benjie  
Graham, R. E.  
Hanchett, David  
Hatch, Marie  
Hust, C. C.  
Hawkins, Miss L.  
Hawley, L. (2)  
Hall, J. C.  
Herpe, James A.  
Hanson, Miss (2)  
Hall, Edith  
Hilford, Marie  
Hirshberg, W. H.  
Herrmann, Prof.  
Hopper, Charles  
Homer, Alice  
Hamilton, Beatrice  
Jackson, Bella  
Jones, Frank  
Jeffner, Mollie  
Keene, Thomas  
Kensington, George

Lawrence, Fred  
Lewis, Lillian  
Leonard, J. E.  
Lieb, Beatrice  
Lee, James  
Lawrence, Miss  
Lackaye, Will  
Lewis, Richard  
Leshner, E.  
Litta, Louise  
Ludovic, L.  
Maynard, Agnes  
Malley, G. F. O.  
McDowell, R. J.  
Mathews, Fannie  
McLellan, H. R.  
Morgan, W. A.  
Miles, Geo.  
McCaun, James  
Meredith, Lucille  
Mills, Mary  
Newborough, J. K.  
Noron, Libby  
Owen, Walter  
Otis, E. P.  
Owens, E. A.  
Olm, Geo.  
Parr, May  
Phillips, A.  
Parr, Helen  
Perry, Arthur  
Percy, S. Stanhope  
Rankin, McKee  
Rawley, H.  
Rantow, J. N.  
Raymond, E. J.  
Russell, J. R.  
Richardson, Hattie  
Ryan, R.  
Rever, Blanche  
Rich, Frank  
Russell, Frank  
Russell, Susie  
Randolph, Jessie Lee  
Smy, C. A.  
Sambrook, J.  
Scott, Julius  
Schliss, Lillian  
St. Julia, Somie  
Small, Frank  
Stearns, Vincent  
Samson, Benjie (2)  
Stoney, Lulu  
Stuart, A. H.  
Sears, R. A.  
Sams, P.  
Sullivan, E. J.  
Stern, J. A.  
Solomon, M. J.  
Tansy, Miss  
Terry, W. O.  
Tanner, R. E.  
Thurman, R.  
Tutbill, Ben  
Taylor, H. O.  
Van Otis  
West, Frank  
Wilson, D. H.  
Wood, Daisy  
Williams, Kate  
Wilson, Kate  
Woodall, W. B.  
Williams, H. W.  
Wright, Mrs.  
Warren, Fred  
Whalen, J. E.  
Wartegg, E. H.  
Webb, E. B.  
Young, M.

\* The New York Mirror has the Largest Dramatic Circulation in America.

## "Finis Coronat Opus."

In our last issue we said THE MIRROR Memorial Monument Fund would perhaps be completed inside of two weeks. We underestimated the momentum of the movement. This week we are enabled to announce the completion of the Fund, and a surplus of nearly seven hundred dollars. The receipts for the past seven days have aggregated the remarkable sum of \$1,565.80, or considerably more than one-half the total amount originally required.

There is not on record a similarly prompt response to any appeal for a public object, however worthy. It must be remembered that in this case the object chiefly interested one class of people. They have proved their professional spirit by coming nobly and generously to the front in large numbers. Let this good deed silence the oft-repeated remark that there is no *esprit du corps* among the men and women of the stage.

Great and humble, according to their means, have united in giving aid. Actors, managers, attaches—every department of theatrical life has been represented. All were eager to assist in placing an enduring tribute of respect over the player dead. Play-goers, too, have responded liberally from all parts of the country. The journalistic fraternity and a large corps of correspondents have generously co-operated and done efficient service. Now that the work is completed, all that have had a hand in it can rest and survey the developments of the past four weeks with hearty satisfaction.

There is a handsome surplus, and it will no doubt be augmented during the next few days, as many subscriptions are yet to be sent in. These will be applied to

placing small distinguishing headstones above the graves, and, if the Trustees of the Actors' Fund so conclude, to keeping the plot in good order during the years to come.

We may say, in this connection, without appearing to be pushing our claims into notice, that the speedy raising of our Monument Fund is a compliment to THE MIRROR. We entered upon the work solely because of the interest we take in all matters pertaining to the dignity and welfare of our great constituency and the desire to promote a worthy object. We have ever striven to lead in all good movements; we have not been content with making THE MIRROR a necessity as a medium of entertainment and dramatic information; we have constantly endeavored to prove ourselves worthy of the support and confidence the profession extends to us. We hope in the future to accomplish other results equally, if not more, important to managers and actors

## Personal.

HENDERSON.—Ettie Henderson's Martyr Mother has been taken by Mrs. D. P. Bowers, who will shortly produce it. Mrs. Henderson has had four applications for the piece in two weeks.

GOOD!—T. Henry French, Treasurer of the Actors' Fund, has received \$9,000 from the New York City Board of Estimate and Apportionment, being one-half the theatrical license-moneys for the year 1886.

SALVINI.—Alexander Salvini is blossoming into an artist. A painting representing a scene in Italy, now in Manager A. M. Palmer's possession, shows evidence of considerable skill with the brush. It is bright in color and artistic in effect.

BOWERS.—We have it on the authority of her manager that Mrs. D. P. Bowers will not be connected with the Booth-Barrett company next season. She will continue to appear under John G. Ritchie's direction. That gentleman is now engaged in booking time for her.

## Hoyt's New Skit.

"Regarding A Hole in the Ground," said Charles H. Hoyt to a MIRROR reporter the other day, "I am very busy getting it ready. It will be produced, for the first time, at Columbus, O., on Feb. 21, which date is creeping dangerously near. Flora Walsh will play the leading soubrette part, that of a lunch-girl. Clara Lane, who is at present with my Tin Soldier company, and who has a phenomenal soprano voice, will probably play the telegraph girl, and Charles A. Bigelow, who was formerly with a road opera company, will play the station agent. These are all the engagements I can think of just now.

"In a nutshell, the story is that of a young man who is going to elope with a young woman. He is waiting at the junction for her to arrive. The train in which she is coming is delayed by a washout, which she calls 'a hole in the ground.' If the train does not come in time to make connection with an out-going train, the girl's father, who is in hot pursuit, having taken the train following, will overtake them. The young man is anxious to have the out-going train held until the late train arrives. But the principal character of the play, who is known as the Stranger, is in a hurry for the train to start. The plot of the piece deals with the efforts of these two—the one to have the train held, the other to have it start.

"The train dispatcher at headquarters would order the train to start, but the young man gets acquainted with the telegraph girl and cuts the wire. Then the Stranger does all he can to have the damage repaired by putting linemen to work, while the young man and his three sisters, who are introduced to make a burlesque of tailor-made girls, delay the repairing all they can. The result is, however, that the wire is finally fixed, the order comes for the train to go, and it looks as though the young man was to be defeated. In the meantime a very quiet old gentleman, who has been around the depot, and has had some difficulty with the Stranger, who is very irritable and irascible, sympathizes with the plight of the lovers, finds out the situation and states that he'll tell the conductor to hold the train. The station-agent, who has been abusing the old man continually, asks what right he has to make orders, and is paralyzed when the old man announces that he is the President of the road. The train is held, and everything ends happily."

"What does the play burlesque principally?" "It shows up the workings and the nuisances of a railroad depot, as a Bunch of Keys shows up the workings of a country hotel. In fact, the new play resembles the Bunch more than any other. I think that it has more plot than any of the others, and that I have clung closer to it. There are points in the play that show up how the station agent 'works' you for extra baggage, and it also shows what a man will do while waiting for a late train. There are many points that will catch those who have done much travelling."

## Something About Burton.

About Burton? Well, as a member of the old Astor House Dramatic Fund I knew all such people. It's no use to talk about the actor Burton in any full detail. To sum him up: He was the best low comedian of his day; a rather portly, unctuous man, about the middle height, English features, and what, when his comic power is remembered, one can hardly credit, of a bilious, lymphatic temperament. Hence in many roles he was the most woeful, woebegone and lachrymose of any comedian who ever trod the stage. His comedy, in such touches of it, had in it now and then a most ludicrous and indescribable kind of pathos, and in the very midst of a grimace that set the house in a roar, the analyzing eye of a philosophical physiologist could read his

soul in the midst of all the merriment, as if it said: "Good people, I'm doing this on compulsion. It may be fun to you, but it's death to me. I would like to say to you that there's a great deal of tragedy in the thing you are laughing at."

When his broad English face was concentrated into a grimace, as, for example, when suffering from seasickness on a trip from London to Calais, you can imagine the effect of this pathetic comic humor.

To his last day—I am speaking seriously now—Burton never got over the idea that tragedy was his forte. He played Richard III. one night in Philadelphia, for his benefit, amid roars of laughter. In this respect he most remarkably resembled the celebrated Liston. Now, the best Philadelphia critics said that that representation of Richard III. was admirable, judged by all the canons of art; but the people would not—because they could not—have it. Burton's humor was seldom spontaneous; but he made it a wonderful thing of art. He brought down the house after the fashion of the best cartoonists, and his humor forever had a touch in it that might be called that of the satirist, for it went beyond the mere topical buffoonery of the low comedian. For example, I happen to know that his most absurd Toodles, a character which he created, was a work of laborious study, every facial line of which was practised before the mirror.

Burton was a man of intellect and scholarship—a great bibliophile, and a discriminating collector of curious books, notably Shakespearean, and in these matters few were more correctly critical. This was conspicuously shown (so far as a mere scholarship is concerned) in his celebrated revival of The Tempest, wherein his Caliban presented a most realistic picture of that blended mixture of the pathetic comedy contrasted with his villainous, melodramatically acted designs upon Prospero, the solution of what I have endeavored to describe as the elements of tragedy and comedy struggling in him.

A more fully melancholy person than was Burton's Jack Falstaff in The Merry Wives of Windsor never astonished humanity either before or since. Bless me! how unique it was. Burton's Bottom, with the ass's head on, absolutely tuned plaintive notes. His little theatre in Chambers street, of which he was the soul, and on whose stage he appeared every night in the week, was absolutely a sanitarium. I am not joking at all when I tell you, as I do upon my honor, that it was then fashionable for the most popular of doctors to prescribe Burton's Theatre as a remedy for hypochondria, dyspepsia and the like. To that little temple he clung tenaciously. His migratory star tours were very few and far between. The little Chambers Street Theatre was a perfect mint to him. After Laura Keane's failure in the Winter Garden, Burton tempted his fate too far by assuming the management of that large place, and he incurred a big loss there. After that he made occasional starring tours.

Burton was a gruff, unsocial old fellow, who liked his library, wherein, as some wag of that day said, he faithfully dissected "Burton's Anatomy of Melancholy." It was a narrow, dingy house in Greenwich street, as I recollect. At this time, and I believe at his death, Burton was a man of property. He owned the Chambers Street Theatre, afterward purchased by the Government at a large figure, and now converted into court-rooms. After his death the squabble over his estate disclosed as many putative wives as were ever allotted to Bluebeard. Most of this was scandal, though a good deal of it was slightly morganatic.

A. H.

## London News and Gossip.

LONDON, Jan. 20.

Dramatic critics have had rather a busy time this week. Three new plays of more or less—principally less—importance have been already shed upon us; another will see the light a couple of hours after this letter is despatched; and on Saturday night Gilbert and Sullivan's new comic opera will be graciously vouchsafed to an adoring and anxiously expectant public. As I told you the plot of this latest wonder of the world some six or seven weeks ago, further particulars are unnecessary until after the production. I may mention, however, that the latest tip is that the opera will be called Ruddygore; or, The Witch's Curse—a not unlikely title, I should say—and that the attraction of mystery in which the Savoy trafficking company have all along delighted, still continues. Having thus broken the ice, I will proceed *seriatim* with the events of the week—so far as they have gone at the time of writing.

Mr. H. A. Jones is indeed a busy man. Four weeks ago he produced The Noble Vagabond, at the Princess', with results which have been already detailed unto you. On Monday, as I have just said, his new four-act play, Hard Hit, was put on at the Haymarket; and it is generally understood that a comedy from his pen is even now imminent at the Vaudeville. The mob of gentlemen who do not play-write with ease look askance at this fecundity and deduce from it the conclusion that Jones is writing himself out. Some go so far as to look upon that conclusion as an accomplished fact; but I am not of the number. It is always good business, however, to paraphrase dear old Sir Roger's criticism and say that the writing would doubtless have been much better if the writer had taken greater pains. Hard Hit is described by the author as "a play," but partakes more of the nature of domestic drama. It might also be described as a comedy without humor, or a melodrama without a murder. The dialogue is by no means brilliant; the characters, with perhaps but one exception, are not particularly attractive; and the materials employed have done duty time out of mind in all sorts and conditions of dramatic enterprises. Nevertheless Mr. Jones has used his old materials so well that he has imparted an air of novelty to them. Though I must admit that when the curtain fell on the first act I was enabled to

forecast with tolerable accuracy what would happen in the other three, I must also admit that there was (for me) plenty of interest in the show right up to its finish.

The story is soon outlined. Geoffrey Calvert, the son of an impecunious baronet, is secretly married to Bertha Saxon, the daughter of a broken-down squire. Her father knows of the marriage, but no one else. Geoffrey and he have in common a passion for the turf. Bertha is heiress to £80,000, but this is known only to Stephen Cudlip, a promoter of bubble companies and gilt-edged villain generally. Stephen, of course, proposes to Bertha, and equally, of course, is rejected. Mrs. Ashbee is a widow who has jilted Geoffrey in the past, but now seeks to capture him again. Stephen and she plot together. Geoffrey has backed a horse to win the Leger for £5,000 more than he (G.) is worth. Of course the horse doesn't win. If Geoffrey can't get the money by Monday all is lost. Bertha is entrapped by Mrs. Ashbee into going to Stephen's chambers to borrow this money from him. The entrapment is so arranged that Geoffrey suspects the worst, and with old Saxon surprises Bertha under what certainly looks like something more than questionable circumstances. Trouble ensues. Eventually, of course, Bertha's innocence is proved, her husband takes her to his heart, and the old baronet (finding she has got £80,000) welcomes her into the family.

The audience was apathetic till the end of the third act, when the grand acting of Marion Terry, as the wrongfully suspected wife, roused them to enthusiasm. Beerbohm Tree made a brilliant character-part out of the swindler Cudlip. That admirable actor, E. S. Willard, came out marvelously well as the old squire, though the part was somewhat out of his usual line. The rest of the cast was adequate. The reception at the close was cordial, but it is not easy to say whether an enduring success has been scored.

At the Globe on Tuesday was produced a three-act farce called The Lodgers, by Brandon Thomas and Maurice Verney. This is avowedly founded on an old French vaudeville—Ma Niece et mon Ours, several versions of which have already appeared on the English stage. The most noticeable of these were John Oxenford's Beauty and the Beast, which failed miserably in one act at Drury Lane; and Henry Herman's My Niece and My Monkey, which at the Folly (now Toole's) was equally successful in arousing the voice of the bird which saved the Capitol. The plot of The Lodgers is screamingly funny, but the fun is of the knockabout order, and requires for its proper evolution a company of acrobats rather than comedians. Artists like the Hanlon-Lees or the Martini troupe could hardly desire a better vehicle for the exploitation of their peculiar humors, but comedians like W. S. Penley, W. J. Hill and Fanny Brough deserve better material to work upon. Penley is a very little man with a remarkably grotesque physiognomy and a quiet quaintness of method which never fails to set the house in a roar. Hill is a mountain of flesh, with a never-failing fund of dry humor. The clever clowning of this pair made the fortune of The Private Secretary at the Globe after it had been but unanimously condemned by the press on its original production at the Princess'.

There is a niece and a bear in The Lodgers, as in the original vaudeville. Both belong to an Irish naturalist who lets lodgings. The bear is stuffed, and its owner uses the head as a cashbox. The niece is beloved by the three lodgers—a medical student, a barber, and a French commis-voyageur, respectively. She flirts impartially with all, but specially favors the student. They agree to elope, but with an eye to future business the lady proposes to the barber to abduct her in a big box and take her to the seaside. Directly his back is turned she substitutes the bear for herself, without the knowledge of anyone but her accomplice, the student, and the barber and the box of bear are speedily en route for Starmouth on the sea. Hill is a porter at the Starmouth Station and Fanny Brough is his wife. She is both rapid and romantic, and has given out that Hill is her uncle. Hence all manner of further complications ensue and much pantomimic and gymnastic business. Hill didn't know his part on Tuesday, but was very droll all the same. Penley was excruciatingly comic and Fannie Brough was delightful. C. H. Hawtreys, the Globe lessee, walked through the part of the medical student. C. Glenney represented the Irish naturalist. Vane Featherston played a lodging-house servant very cleverly. The Lodgers was favorably received, and there was an amount of laughter throughout—but though it occupied barely two hours, it was generally agreed that this was exactly one hour too much. There is not stuff in it for three acts, and complications which perpetually repeat themselves in the end grow tedious, no matter how funny they may have been at the outset.

At the Novelty Theatre, off Lincoln's Inn Fields, there was presented on Tuesday a three-act play by a real live poet, one James Rhoades, to wit. This play was called Dux Redux; or, A Forest Tangle, and it was sampled by a literary and long-haired audience—especially long haired. A large number of ladies were present, some of them young and lovely, but nearly all of them were spectacles; so I conclude they were either all short-sighted or that they belonged to some Cult or other. Dux Redux was in blank-verse, and good blank-verse, too. Its date was the Eighteenth century, although you would not have thought so from the costumes, which were, as often as not, Elizabethan.

The scene was laid in the garden of the palace belonging to Sebastian, reigning Duke of Schlafenstein. This Sebastian is a hen-pecked miser. His State coffers are reputed to be all but empty. Trade is paralyzed, and the populace, which appeared to number a dozen in all, are in revolt. And they are appeased by the Lord Chamberlain, who, like Mr. Gilbert's friend Pooh-Bah, is also Chancellor of the Exchequer, Premier, Home Secretary and so forth, all in one, in order to save expense. Eventually this all-round old gentleman is charged by the Duke with helping himself to the small revenue still belonging to Schlafenstein, and then there is trouble.

To make matters worse, the Duchess organ-

izes a conspiracy against the doddering Duke, and their daughter Helene, the heroine, flies to foreign parts in order to save somebody else's dukedom. This somebody else is Heinrich, Duke of Traumburg, who, being of a melancholy turn of mind and given to poetry, has disguised himself as a poor traveller, called himself Karl, and has taken service (for no pay) under the doddering Duke. While engaged in this service he of course falls in love with the Duke's daughter, and although he hears that a usurper has arisen in his own State, he prefers to stay on at Schlafenstein, in order to save Helene's family from the threatened conspiracy. So Helene, I say, flies off in company with Heinrich's friend in order to quell the rebellion at Traumburg. Of course her flight is misconstrued, and jealousy, etc., etc., is the result. But eventually all ends happily. Among other things Schlafenstein is found to be better off than was at first stated, for the disguised Duke, while writing poetry by the light of the stars, sees the doddering Duke do a sleep-walking scene, in which it is shown that the old chap has been hiding vast heaps of treasure in his back garden by night and forgetting all about it by day, and has charged others with the theft, just as the Old Man used to do in that strange blood-and-thunder drama, The Seven Clerks.

I have spread myself at some length on Dux Redux, because, with all its faults as a stage-play, and in spite of all the awful way in which it was acted by the author and his wife and friends, all amateurs, yet the merits of its verse and frequent clever bits of characterization would peep out. The author bore a striking resemblance to Henry Irving in face and figure, but there the resemblance ended.

And now to prepare to receive Edouin's new production at the Royalty to-night—Mrs. Ernest Warren's adaptation of Le Bonheur Conjugal. This is called, after all, Modern Wives, and Edouin and Alice Atherton are said to have good parts, especially Alice. We shall see. Au revoir. GAWAIN.

## Letters to the Editor.

AFTER THREE YEARS OF SERVICE.

New York, Jan. 31, 1887.

DEAR SIR:—I desire through the medium of your valuable paper to complain of the treatment I have received at the hands of Thomas B. MacDonough, after faithful services extending over a period of three years. He left me in the city of Detroit with my name just come or procured. He treated me without principle, honor or justice, and I hope in the near future he will meet with his just deserts.

Respectfully, GEORGE F. DE VREE, JR.

## TAKING A NAME IN VAIN.

New York, Jan. 31, 1887.

DEAR SIR:—Please caution all managers to beware of a person signing his name Walter Gray, No. 611 Van Ness street, Chicago, Ill., who is officer in the TONY PASTOR New Specialty Company (incorporated). He is imposing on managers by offering my company. No one has authority to use my name. Yours truly, TONY PASTOR.

## MISS KIDDER'S STAND.

New York, Jan. 31, 1887.

DEAR SIR:—Will you kindly correct the statement in your paper of Jan. 22, saying that "Miss Kidder was in harmony with the management, her father alone being responsible for the dispute on the Sunday performance." It was not so. The Colonel and Mrs. Kidder were in perfect accord with the management, her mother, Tony Pastor New Specialty Company (incorporated). He is imposing on managers by offering my company. No one has authority to use my name. Yours truly, TONY PASTOR.

## A MISFIT LIBRETTO.

CHICAGO, Jan. 22, 1887.

DEAR SIR:—Have you a misfit libretto of a comic opera in your cast-off library that you can lend me conveniently supposititiously and in haste? A faded libretto lately distinguished for its lack of every purpose, reason or wit, might as well be the ghost of a transatlantic libretto killed in Europe and fondled into a noiseful grave by American resurrectionists, would be a comfortable possession. Or a pale-green, curious-looking libretto with a title, but no music, and a reputation for the pathetic clearness of its concertina music and general porousness of construction would meet the demand. But whatever niche it may occupy in the cheerful tomb of planted librettos, dig it out and send it quick.

In a previous communication, submitted somewhat unceremoniously to your able journal, I mentioned incidentally that I was on the verge of writing a libretto for a well-known and gifted composer. The libretto was of sufficient strength for record in THE MIRROR, and I was quite elated by the distinction the generous and forgiving impulses of the Editor permitted me to enjoy.

The item was well set in good type, and exerted no little influence in the bosom of my family, to whom I repeated the notice several times and strengthened my prestige at home. At the time the well-known and gifted composer suggested the composition of a sepulchral libretto for a comic opera, and was in doubt as to my capacity to produce anything acceptable to the critical judgment of a sexton and reluctantly admitted my incapacity. But the well-known and gifted composer was so eloquent in his encouragement that I was moved to comply. Beginning the work with a consciousness of failure, due to my youth and inexperience, I progressed slowly; but as the pathetic construction advanced under my subtle touch, I became imbued with an ambition to write a libretto with a plot. This would attract attention immediately and people would come miles to see it, and might be the ultimate cause of establishing an international copyright. These reflections exerted and developed my capacities and removed all impediments to my confidence, and the task came less and less laborious. Reviewing my labor in its raw state I was much pleased with it, and was sure that I had produced a moral and highly sensitive libretto capable of cultured expression, broad range of thought and impervious to the vulgar criticisms of rival composers.

Buoyant with pardonable expectations, I submitted the first act to the well-known and gifted composer with every assurance of his enthusiastic approval. After a tedious delay of ten days, that seemed to stretch into months, I received the following letter, *litera scripta manet*:

CAPTAIN, Ind., Jan. 15.

MY VERY DEAR SIR:—To simplify matters, I will be delighted with your libretto would scarcely convey the extent of my admiration of its merits, and I am sanguine of its successful reception and ultimate position in the musical world. The libretto I have assumed with your lines will meet your approval I am confident. And the new features introduced your superior judgement will acknowledge. You must know that a libretto is always secondary to the music, and I have known them to be even thirdly and fourthly to the musical composition. Moreover, no composer of moral character writes music to fit a libretto; he reduces the libretto to give prominence to his music. Therefore, in view of this, I have assumed the liberty of revision and have rewritten the lyrics entirely, omitted the dialogue, reduced the cast, changed the plot action, substituted the title and made the entire *metu* conform to the development of my classic music. Of course you will receive credit for the libretto, but this I can waive since my skill as a musician will be extolled. I am conscious of your pardon for the interpolations, suggested by an experience of many years, and I promise you to be even more careful in the exercise of my critical judgement upon the second act than time has permitted me to bestow upon the first. With distinguished consideration, I am, etc.

Please send me the graveyard libretto at once. I have shut out from a seething mass of brain all traces of my work, and shall proceed only in the effort of retaliation, unforgetting, relentless and dogged, until I have hurled the well-known and gifted composer from his musical throne into the abyss of oblivion. And I cherish the hope that he will die and pass away with a revamped obituary and with the usual credit on his tombstone.

Yours, SCOTT MARBLE.



## The Usher.



And now Mr. Edgerly, Rose Coghlan's manager and husband, comes forward with a statement in reply to Mr. De Belleville's remarks in the last MIRROR. "Mr. De Belleville was engaged to play all characters for which he might be cast," says Mr. Edgerly, "in a correct and painstaking manner. Nobody in the company was approached for a reduction of salary. Miss Coghlan never said to any newspaper man that De Belleville swore at her on the stage—she said he was overheard swearing in the wings. Members of the company will bear witness to that. The trouble all sprang from that cause. I do not care to have a controversy in print with De Belleville, but I don't want to have my wife misrepresented by him."

A professional acquaintance writes from Monte Carlo under date of Jan. 18: "If you were here to-night you would have subjects to write about for a month. Christine Nilsson has just won 30,000 francs in the next room, while Delyeavay, of La Scala, has lost 100,000 francs during the day. The celebrities are many and famous."

The Kiralfys are annoyed over the indecent advertisement that was got out of some correspondence with a Brooklyn clergyman looking to the visit of the Black Crook ballet to his church last Sunday. One of the brothers had the good sense to telegraph a halt to the subordinate who thought he was doing a fine thing in working the racket, so the coryphees did not go to hear the Methodist divine on Sunday morning. He, in the innocence of his heart, had set aside thirty seats for the dancers. There seems to be no sense of propriety in some people's composition, where a free ad. is in prospect.

The profession has a good friend in the *Star*, which, unlike some of its daily contemporaries, never loses an opportunity of showing its good will to the people of the stage. On Saturday last, for example, it contained a column and a quarter on THE MIRROR Memorial Monument Fund, with a picture of the shaft and an able appeal in behalf of the project. The *Star* is a good paper, and I hope its invariable courtesy to professionals will bring many readers to it from among the theatrical guild.

Mr. Anderson, manager of Henry T. Chanfrau, asks me to contradict the statement that he advertises his star simply as "Chanfrau" in order to mislead such play-goers as are unaware of Frank Chanfrau's full name. Although, as Mr. Anderson says, he has a perfect right to bill his attraction in such a way as he deems best.

The House of the Good Samaritan, a hospital at 201 West Thirty-eighth street, was dedicated on Monday. The institution has been paid for through the noble efforts of Mrs. Dr. Egbert Guernsey of Fifth avenue. I am authorized to say that in cases of absolute poverty the hospital will receive sick professionals and give them the best of care and treatment without remuneration. There are also private rooms for which board is charged. Mrs. Guernsey has labored for years to secure this establishment, and she is deserving of the greatest credit for her laudable achievement.

I have received the following from Mr. Frohman:

LYCUM THEATRE, Feb. 2, 1887.  
DEAR SIR:—A company, advertised as "Fred R. Wren's Madison Square Co." is playing Miss Blossom through Ohio and the West. As they have not been mentioned among the play-thieves, I take the liberty of sending you word about these pirates. They announced in print that it is "the only company who do all they advertise," but they neglect to tell the public that they are stealing Mr. Belasco's play.

Yours respectfully,  
DANIEL FROHMAN.

Play piracy is rampant once more. Some measure will have to be devised to successfully combat the evil.

## Miss Hawthorne in London.

W. W. Kelly, Grace Hawthorne's manager, is very enthusiastic over his star's season in London. Under date of Jan. 18 he writes:

"Miss Hawthorne's success grows stronger and stronger every week. Five months ago she came here a stranger, somewhat handicapped by the fact that she had never appeared in New York. She opened her season modestly and won by merit alone. I see that a report has gained currency on your side that the increase in business at the Olympic is partly due to a reduction in prices. This is erroneous. Prices to the pit only have been reduced—from 2s. to 1s. 6d. With this exception prices remain the same as at any of the first class London theatres. During Miss Hawthorne's preparations for Theodora she is playing only at the matinees. At the other performances we play Edward Terry in The Churchwarden, and he has scored so great a

hit that people are turned from the doors every night. He will remain until after Easter, which necessitates Miss Hawthorne securing another theatre for Theodora. She will probably lease Wilson Barrett's Theatre, the Princess'. She has renewed her lease of the Olympic for two years from September next.

"By the way, if either Nat Goodwin or W. J. Ferguson were to secure The Churchwarden they would make money and fame rapidly. The leading character would fit either of them to a nicety."

## In the Courts.

## THE FIRST GUN FOR PARRY.

William Parry, ex-stage director for the American Opera company, has been successful in obtaining judgments against the company for salary claimed, and two coryphees fared in a like manner. These were the first of the deluge of similar suits upon the company, and they came up in the City Court before Judge Browne. When the case was called, counsel for the defendant wanted a stay of proceedings, the excuse being made that many necessary witnesses were in Baltimore, delighting large audiences in that city with their warblings. It was stipulated, however, that the trial should go on, with a reservation that the case might be reopened and tried on its merits if the defendant wished. The lawyers for the defense then left the courtroom, and there was nothing else for the Judge to do after hearing the plaintiff's story but to order judgments for Mr. Parry.

The cases of Alice Hawkins and Alice Richards being similar, judgments were also taken in these.

William Parry testified to his discharge summarily for alleged incompetency, in Chicago. He and the girls, discharged at the same time, remained in Chicago hoping and expecting to be reinstated. They had been ready to carry out the terms of the contracts made with them. No opportunity was given them to do this. The judgments entered for Parry were two weeks' salary and interest, or \$150 75. In the cases of the coryphees, \$60 each, or three weeks' salary, was allowed.

Mr. Parry has still another suit, for \$25,000 damages, against the company, ready to spring upon it, holding that his reputation was injured by the statement that he was discharged for incompetency.

## A MANAGER WANTS AN "APPLE."

The New Adamless Eden, after a career punctuated with ups and downs, has at last become the cause of a suit for no less a sum than \$15,000. One Leavitt wants this money, and he wants Samuel Jack, also a manager, to pay over the money. Leavitt says he called this Adamless Eden company the Lilly Clay Gaiety company in order to distinguish it from the other Eden without Adam's companies. Leavitt also claims that Samuel Jack, in appropriating the same name to a company of less merit, caused him the damage asked to be repaired for \$15,000. Manager Jack, on his part, claims there was no such person as Lilly Clay, and that he had as much right as any one to the name. His Adamless Eden was also a different play from that of Leavitt's. This case is expected to elicit much interesting testimony and much hard legal fighting on both sides.

## How Johnnie Hughes Doubled It.

There's a little bright-eyed, light-haired, curly-headed tot, known professionally as Johnnie Hughes, who visitors to the performances of Margaret Mather may have noticed as one of the pages in Romeo and Juliet. Johnnie has not yet reached his fifth birthday; still he may be considered a veteran of the stage, for since he was able to lisp he has trod the boards. Latterly Master Johnnie has been doing some big doubling. The attention of a gentleman was called to the fact and a day or two ago Johnnie and his friend had a conversation.

"I suppose the next thing we hear, Master Johnnie," said his friend, "you will be doing like Nat Goodwin—playing two cities in the one day?"

"I can do better nor that," replied the child, with a shake of his curly head and a merry twinkle in his eye.

"Better than that, my boy," said the gentleman, a little surprised. "How so?"

"Well, I went on, don't you see, in Jersey at the matinee with Miss Mather."

"Yes!"

"Then I came over in the ferryboat and went up to Harlem and went on with Mr. Gillette and Eddie in his matinee with the Pivat Sekretary."

"Yes, but who is Eddie?"

"My little brudder—we is twins."

"Oh, I see. Well?"

"Then I had my dinner with mamma and the children."

"Very good."

"Then I goed over again to Miss Mather for the night show."

"The same day," asked the gentleman, now thoroughly interested.

"Yes, the very same day."

"You are a traveller, Johnnie."

"Then I come over in the ferryboat again and goed up to Harlem and went on with Mr. Gillette and Eddie in the Pivat Sekretary, and then, and then, and then—"

"What then?"

"I goed to bed."

"Are you telling me a fairy story, Johnnie?"

"Well, you just go ask Miss Mather or Mr. Gillette—they is friends of mine—and see."

"You astonish me!"

"Could Nat Goodwin act so much times as that in one day? I guess not."

"No; nor Dixie either!"

And then with a laugh both children scampered off to join with a number of others at sled practice.

At Lysander Thompson's studio is a portrait by that artist of Caught-in-a-Corner-Bret Harte Curtis. He is represented as he appears in his library engaged in literary work.

Alexander Comstock resigned from the business management of Dockstader's last week. His engagement terminated on Tuesday. He will go to England in March on a mission from Dan and Charley Frohman.

Marc Klaw says that Laura Don's Daughter of the Nile, rechristened Egypt, has made a hit. He is arranging to bring out the piece with Miss Ellsler in the leading role.

## The Mirror Memorial Monument Fund.



## Amount Subscribed, \$3,191.20.

WEDNESDAY EVENING, Feb. 2, 1887.

## To the Readers of The Mirror:

On Jan. 8 last I sent out an appeal to you through these columns for \$2,500, the sum that was required to complete the Memorial Monument for the Actors' Fund Plot in Evergreens Cemetery. The first instalment of THE MIRROR Memorial Monument Fund was announced on Jan. 13. To-night the total amount subscribed is \$3,191.20—just \$691.20 more than was actually needed to pay for the shaft. Nearly a thousand persons have contributed. All this in four weeks!

If it were possible, my respect and admiration for our dramatic profession have increased during the progress of this movement. No other class in the world would have responded so promptly, so generously and so enthusiastically to such a call.

To all that have aided this good object, whether in or out of the profession, I wish to tender my hearty thanks. THE MIRROR feels inexpressibly honored that it should have been the medium of striking this tender chord in the professional heart. The incident is one of more than ordinary importance, forcibly indicating as it does the depth of feeling and the universal liberality existing among the dramatic guild. Moreover, it strengthens the bond of common sympathy between the profession and their organ.

With the consent of the subscribers I shall request the Trustees of the Actors' Fund to set aside the present surplus, and whatever may hereafter come in, to pay for the uniform granite headstones that are to be placed above each of the graves in the Fund plot. Twelve of these stones, bearing the names and date of birth of the interred, are needed now. They cost \$10 apiece. The Trustees have no more right to use the Fund's money raised for charitable purposes in this direction than to build a monument with it. The surplus of THE MIRROR Memorial Fund may therefore be appropriately devoted to this purpose. It is sufficient to provide all the headstones that will be needed for several years to come. THE MIRROR will continue to acknowledge subscriptions as long as they continue to come in and turn them over to the Treasurer of the Actors' Fund.

In conclusion, let me emphasize the fact that, in contributing to this Fund, the subscribers have achieved something of which they and their friends may justly be proud!

HARRISON GREY FISKE.

The first subscription to arrive on this week's list was one of \$75 from Mrs. D. P. Bowers and her company. The distinguished tragedienne had given one before, but she contributed a second time in order to assist in completing the Monument Fund. Besides the \$25 of Mrs. Bowers, various sums were received from her manager, John G. Ritchie, her agent; Harry W. Sewell, Joseph Wheelock, John A. Lane, Alberta Gallatin, Jennie Carroll, Perry Sage, Rudolph H. Strong, Joseph S. Goodhorn, William H. Young, Donald Smedt, Sidney Bowkett and Mark Lynch.

Mrs. W. A. Fulkerson, our active representative in Cedar Rapids, Ia., has sent \$18, the proceeds of a subscription made up in her town and contributed by H. C. Noxon, of Green's Opera House; Ezra J. Kendall (who writes parenthetically opposite his name, "Remember, I am now playing in prohibition Iowa; I will do better when I come East"); Gustav App of the same company; Johnson Brigham, of the Cedar Rapids Daily Republican; Flower and Chase, Grand Hotel, and Charles Laurance, of the Times.

Manager H. A. Rockwood handed in \$53, the amount donated by the members of William Gillette's successful Held by the Enemy

company, including Kathryn Kidder, Louise Dillon, Mrs. Farren, Sophie Duckfield, H. A. Rockwood, Melbourne McDowell, Charles W. Stokes, John E. Kellard, George R. Parks, Harry Woodson, Jean H. Williams, W. F. Doyle, D. J. Sullivan, John Germon, Harry Rose, J. W. Farrell and William Gillette.

Little Willie McHenry Rennie and Anna McHenry Rennie, a little boy and girl related to members of the profession, send us their savings—fifty and sixty-five cents respectively—for the Monument. These children—bless them!—write letters which we cannot resist putting into print. Here is Master Willie's:

CHICAGO, Ill., Jan. 25, 1887.

Editor New York Mirror:—My Uncle saw in the New York Mirror where you were gathering money for the Actors' Fund. And as both my mama and Papa are in the profession I thought I would send my mite. Hoping it will be of some help, I remain yours,

Age 15 years. WILLIE McHENRY RENNIE.

And here is the little girl's letter:

CHICAGO, Jan. 24, 1887.

Editor New York Mirror:—In reading THE MIRROR I saw the account of the Actors raising money to build a monument for the Actors' graves. And as my Papa and Mama are in the profession, I will send you what little I have saved. Yours respectfully,

Age 11 years. ANNA McHENRY RENNIE.

With hearty wishes for the success of the undertaking, Earle Stirling sends \$21, the proceeds of a collection among the members of Mr. and Mrs. W. J. Florence's company. Besides Mrs. Florence and Mr. Stirling, the donors include Messrs. Wells, Dunn, Ross, Peronet, Courney, Parrish, Barker and Misses Russell and Clairon. The name of W. H. Thompson, of St. Louis, also appears on this list.

William Hanlon, of the well-known and clever Hanlon Brothers, encloses a cheque for \$50 in a letter that says: "I have handed a subscription list to stage manager Nat D. Jones, who will place it before the company. I need not wish your splendid undertaking success, for it is evidently assured."

The Heroine in Rags company, of which Mrs. Emma Frank is manageress and Florence J. Bindley star, swing into line with a donation of \$25. Besides these ladies, the names of the following professionals are found: Messrs. Talbot, Willard, Hirschberg, Barrymore, Thompson, Robinson, Eyer and Misses Sothern, Redding and Jordan. Charles Willard, writing in behalf of the management and company, says: "The entire company wish you success in the noble effort you are making."

W. H. Power's Ivy Leaf company, one of the most popular of travelling organizations, put their names down on the blank that Business Manager D. H. Wilson handed around. Contributions were forthcoming to the extent of \$31 from Mr. and Mrs. W. H. Power, Messrs. O'Rourke, Ward, Cutler, Elwood, Fletcher, Hynson, Wilson and Miss Rose Watson. "You have our earnest wishes for the complete success of this most worthy object," writes Mr. Wilson. "All honor to the NEW YORK MIRROR!"

Last Friday the following communication was received from Manager Palmer:

MADISON SQUARE THEATRE, NEW YORK, Jan. 27, 1887.

MY DEAR MR. FISKE:—I have received a letter from Mr. Henry Irving, enclosing a draft for one hundred dollars for our Memorial Fund. Please add it, in his name, to THE MIRROR subscription. Yours truly,

A. M. PALMER.

Mr. Palmer had written to Mr. Irving on the subject some time ago. Here is the text of the distinguished actor's letter:

LYCUM THEATRE, LONDON, Jan. 23, 1887.

DEAR MR. PALMER:—Let me thank you for your letter. I am, as an Englishman, very proud to be able to subscribe to the Memorial Shaft. I congratulate you on the completion of the work. Enclosed is my cheque. Please give my kindest remembrance to mutual friends. Believe me, sincerely yours,

HENRY IRVING.

Mr. Irving's benevolence is justly noted. It is not confined by any insular boundaries. His purse, as in this case, is always ready to assist any worthy professional object anywhere. For this graceful act, THE MIRROR, speaking for the American dramatic guild, tenders thanks to the master-spirit of the London Lyceum.

Lillie Wilkinson, the well-known actress and wife of Manager Charles Wilkinson, of Worcester, Mass., has shown a commendable interest in this matter since its inception. The lady has collected and transmitted to THE MIRROR \$40 25, principally secured in her city. Among those that put their names in the list are Messrs. Moulton and Baker, Ben Lodge, the Music Hall Association of Worcester, Messrs. Fiske, Gale, of the Gazette; Coe, of The Spy; Goulding, Stoddard, Douglas, Roth, Wilkinson and Nellie Simpson. Mrs. Wilkinson writes as follows:

RAY STATE HOUSE, WORCESTER, Jan. 26, 1887.

Editor New York Mirror:—Enclosed find cheque for forty dollars, collected by me to aid the good and worthy cause THE MIRROR has so interestingly taken in the Monument Fund. None better than an old professional can realize the great benefit the Actors' Fund can be. There are very few of us but sometime in the past have had to make known our necessities to the outside world, and sitting by the bedside of our sick and dying friends wondered where aid and a rest—a place would come from. Let us all hope that by THE MIRROR's aid in giving publicity to the cause and a generous contribution the profession in the future may be spared this sad possibility. Yours respectfully,

LILLIE WILKINSON.

George O. Morris, manager of Little's World company, sends \$13 50, the amount donated by himself and Messrs. Gilbert, Smith, Moynihan, Jackson, Hogan, Kline, Little, Misses Wilder, Weston, Norton, and E. M. Gotthold of Harris' Museum, Baltimore.

North, South, East and West the Elks are benevolent and generous. Several lodges have already given aid to the Monument Fund, and now the Richmond (Va.) Lodge No. 45, comes to the front: with a donation of \$25, forwarded by the secretary, J. B. Angle. It is by these constantly recurring incidents of liberality and sympathy that the Elks have be-

come synonymous with philanthropy among the profession.

Miss Annie Wood's activity in behalf of the Fund is deserving of the warmest praise. For two weeks past, in all sorts of weather, she has trudged cheerily about collecting subscriptions from merchants and others. An old professional herself, she deserves a vote of thanks from the profession for her splendid work. Miss Wood has turned in \$336 25, the result of her unaided solicitations. Among her contributors are the following: James McCreery, Arnold and Constable, Lord and Taylor, J. and C. Johnson, B. Altman and Co., Simpson, Crawford and Simpson, Ehrlich Brothers, Tiffany and Co., the jewelers; Steinway and Sons, Albert Weber and Sohmer and Son, piano-makers; Edwin H. Low, of the up-town steamship office; Theresa Lynch, the Broadway diamond broker; Nicholas Engel, the well-known saloon-keeper of Twenty-seventh street; Wechsler and Abraham, Brooklyn drygoods merchants; I. Bloom, costumer; J. B. Doblin and Co., the Bowery tailors; Ben. C. Barker, Superintendent of Le Boultilier's, Twenty-third street; ex-Mayor William R. Grace, Benj. Dickenson, the theatrical trunk-maker; A. L. Wood and Annie Wood. Miss Wood's work did not end here. She secured donations of \$25 from the florists, J. G. Behus, 858 Broadway, \$10 from Fred Donohoe, 11 East Fourteenth street, and \$10 from W. Wilson, 45 West Fourteenth street, to be applied in flowers to decorate the Fund Plot in Evergreens on the day that the Monument is dedicated. All honor to Annie Wood! Her achievement shows what one energetic woman, fired by motives of philanthropy and professional pride, can do in a good cause. We are sure that the profession will appreciate the handsome gifts of Miss Wood's subscribers and see to it that they do not lose custom by them.

Last week Manager Abbey telegraphed from Frisco that \$100 was on its way to swell THE MIRROR Monument Fund. It came to hand on Monday with this letter:

PALACE HOTEL, SAN FRANCISCO, Jan. 22, 1887.

MY DEAR FISKE:—As you are aware, I have been travelling extensively, and for the past month have been in Mexico, where news is scarce. I learned yesterday in Los Angeles of the contemplated monument to be erected. I beg to confirm my telegram just sent and enclose my cheque for \$100 to aid you. May your efforts be successful. Yours, sincerely,

HENRY E. ABBEY.

Mr. Abbey never does things—especially good things—by halves, and this handsome contribution, voluntarily tendered, proves how deeply he has the welfare of the profession, with which he is so honorably and conspicuously associated, at heart. With Mr. Abbey's cheque there also came a donation from Patti's gentlemanly business manager, C. H. Mathews.

Dan Sully and his Daddy Nolan players are not napping when a good deed is to be done. They contribute \$17, and their names are Messrs. Sully, Keen, Arnold, Jamison, Malvey, J. K. Sully, McFarland, Misses Keene, Fox, Mrs. Keane and Little Alberta Keen. To show the interest excited in this matter among the profession, it may be remarked that the last-named child is but one in several instances where the children of the stage have come forward to help. "May you always be successful in all such good undertakings," concludes Mr. Sully in the letter accompanying his remittance.

Through the good offices of James Lewis, and the co-operation of business manager Dorney, a subscription has been made up at Daly's Theatre. On Tuesday Mr. Lewis handed in \$45, the amount secured. Those contributing are Mr. Lewis, Otis Skinner, Mrs. G. H. Gilbert, John Drew, Charles LeClercq, Joseph Holland, Thomas G. Patten, Lillian Hadley, Richard Dorney and James McCarthy. THE MIRROR is grateful to Messrs. Lewis, Dorney and the ladies and gentlemen above named for their generous aid.

The secretary of the New York Press Club, Albert Ellery Berg, placed a subscription blank in the rooms of the club a few days ago, headed by the following notice:

Some time ago the actors raised a large sum for the club by giving their services at an entertainment at the Academy of Music.

Mr. Harrison Grey Fiske, Editor of the New York Mirror, is endeavoring to raise \$2,500 for a memorial monument in Evergreens Cemetery. He would be glad to have his fellow-members represented, and their subscriptions will be duly acknowledged in THE MIRROR.

The response of the club members was prompt and generous, in great part owing to the activity of Mr. Berg in calling attention to it. Journalists are only second to actors in the warmth of their sympathies and the extent of their generosity. Here was an opportunity for the Press Clubites to repay in part the debt of gratitude they owe the profession for many kindly offers and favors, and with characteristic enthusiasm they took advantage of it. On Tuesday Mr. Berg brought in the list of subscribers.

It is a notable one, containing the names of a number of well-known writers and representatives of many of our leading daily and weekly papers. The gifts foot up \$100. Among the donors are President John A. Greene, of the Star; Congressman T. A. Merriman, ex-President of the club; Edward G. Riggs, the Sun; Albert E. Berg, THE MIRROR; Judge Fred. G. Gedney; M. J. Messemmer, M. D., Coroner; George F. Lyon, John A. Hennessy, William S. Quigley and Edgar T. Wilson, of the Mail and Express; Henry C. Meyers, the Sanitary Engineer and Construction Record; Vice-President Jackson Bailey, the American Machinist; Alfred E. Pearsall, Commercial Advertiser; A. C. Fenn, Staats-Zeitung; James

[CONTINUED ON TENTH PAGE.]







## WEST VIRGINIA.

**PARKERSBURG.**  
Academy of Music (M. C. Van Winkle, manager): Charles E. Verner in Shamus O'Brien Jan. 26-27; large and well pleased audiences. Mr. Verner depicted the situation of Ireland with much effect and received rounds of applause. Kate Walsh, Mary Kennedy, was excellent showing much dignity and composure in exciting situations. Connelley Ryan, by W. B. Cahill, was an amusing character well played.  
Persons: Kate Walsh, Mary Kennedy, by Mr. and Mrs. John T. Kenney during her stay. Miss Walsh and Mrs. Kenney (nee Miss Minnie Grady) were schoolmates in Grand Rapids, Mich.

## WISCONSIN.

**MILWAUKEE.**  
The week of Jan. 24 has been rather dull in the amusement line. The New Academy devoted the fore part of the week to musical society concerts. The latter part was taken up by Hoodman Blind, which opened 27 to a large-sized audience. This was its first presentation in this city, and much was expected. The expectations, however, were hardly realized. The co. is hardly strong enough to give full satisfaction, and the scenery was a disappointment. B. F. Horning and Stella Rees, as Jack and Nance, respectively, work hard, and are deserving of credit for their parts. The Chibbles of C. H. Bradshaw is the best acting done by any of the co. Minnie Madden in Caprice 3-6, followed by Thalia Opera co.

At the People's, an excellent variety co. has been playing to good houses. Sid France week of 31. The Hardie-Von Leer co. in A Brave Woman opened 28 at the Palace to good business. Co. fair.  
Items: At the Dime Museum Jo-Jo is the principal attraction, with a good variety programme in the theatre. Joseph Murphy gave two performances of his new piece, The Donagh, at the Grand 33, and packed the house at both. We only saw two acts of the piece, but it struck us as being the best we have seen here. The Grand remained closed week of 24, but opened 30 with On the Rio Grande. The doughty Colonel Keyes has been in the city most of the week billing it. Lizzie Evans gave two performances of Fogg's Ferry at the New Academy 32 to a fair-sized audience. Miss Evans has improved very much since her last appearance here. Manager Litt in Kansas City, so we could not ascertain the facts regarding suit brought against Theodore co. for breach of contract. C. H. Green is in the city in advance of Shadows of a Great City, which appears at the Grand Opera House 3-5. The People's and Palace theatres have reduced prices to 10-30-50. We are glad to note an improvement in the music at the New Academy during the past week.

## JANESVILLE.

Opera House (P. L. Myers, manager): Hoodman Blind to small house Jan. 25. Very satisfactory performance. Joseph Murphy appeared in Kerry Gow before a crowded house 26.

## WYOMING.

**CHEYENNE.**  
Cheyenne Opera House (Rhodes and Grierson, managers): Frank L. Gwynne's co. in Engaged, with Henry Miller and Emily Seward in the leading parts to \$350 house, Jan. 24, and gave general satisfaction. Black Flag 4.

## CANADA.

**TORONTO.**  
Grand Opera House (O. B. Sheppard, manager): There seems to be but one opinion in regard to Saints and Sinners, which ran all last week, and that is that the play is one of the best and most interesting that we have had the pleasure of submitting to our theatre-goers. The co. in its entirety is perfect. C. W. Coudouk, who, by the way, is a great favorite in Toronto, in his impersonation of Jacob Fletcher added another triumph to his many successes. Viola Allen, as the Minister's daughter, displays great power, and, interesting, not only on account of the work done, but for the promise it gives of future excellence. Boston very good.  
Toronto Opera House (C. A. Shaw, manager): John W. Ransome, a clever actor, has been amusing the patrons of Mr. Shaw's pretty theatre during the week in Across the Atlantic. This play itself is of no artistic merit, but is a back-ground for Mr. Ransome's specialty acts; business fair. Coming, week of 31, Corine Opera co.

Items: The Across the Atlantic co., en-route from Detroit, were delayed on a break-down on the train on Monday, and did not arrive until 8:45 p. m. same night. The curtain was raised at 9:10 to a rather impatient audience. The Philharmonic concert, 25th, was a most brilliant affair. The hall itself was crowded to the doors. Cedric Hope, manager of Saints and Sinners, wishes to be kindly remembered to THE MIRROR.

## OTTAWA.

Harry Lindley has fitted up the roller-rink as a theatre, and played there week of Jan. 24 to light business. This week, E. T. Stetson is playing a return engagement.  
W. Edgar Buck, well known in Boston musical circles, has opened a Conservatory of Music here and intends establishing a local opera co.

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

## DRAMATIC COMPANIES.

**ALONE IN LONDON CO.**: N. Y. City 31, week.  
**ALICE HARRISON**: San Francisco 10, four weeks.  
**ANNIE PICKLES**: Savannah 3, Jacksonville, Fla., 4, St. Augustine 5, Thomasville, Ga., 6, Macon, Ga., 7, Columbus 10, Atlanta 11-12, Birmingham, Ala., 14, Selma 15, Montgomery 16, Pensacola, Fla., 17, Mobile 18-19, New Orleans 21, week.  
**ANNIE HARRISON**: Lancaster, O., 7, Dayton 28, Cincinnati 31, week, Louisville Feb. 7-9, Vincennes, Ind., 10, Evansville 11, Owensboro, Ky., 12, Chicago 14, week, St. Louis 21, week.  
**ANNE PALMER**: Wilmington, Del., 5, Lancaster, Pa., 7, Reading 8, 9.  
**ANNIE'S UNCLE TOM**: Co. Reading, Pa., 5, Columbia York 8, Marietta, O., Middletown 10, Mechanicsburg 11, Harrisburg 12, Lancaster, Pa., 7-8.  
**ANNIE BERLIN**: Lancaster, Pa., 7, week.  
**ARTHUR KEHAN**: Co. Washington 31, week; Pittsburgh 7-8, week, Cincinnati 14, week.  
**ANNIE'S VILLAGE**: Norfolk, Va., 31, week.  
**ADA GRAY**: Beaver Falls, Pa., 4.  
**APHRODITE CO.**: Orange, N. J., 3, Yonkers, N. Y., 4, Tarrytown 5, Newburg 7, Hudson 9, Pittsfield, Mass., 10, Troy 11-12.  
**AROUND THE WORLD (Fleming's)**: Danville, Ill., 4, Vincennes, Ind., 5, Evansville 7.  
**BLACK FLAG CO.**: Denver 7, week.  
**BARRY AND FAY**: Louisville 3, St. Louis 7, week.  
**BOY TRAMP CO.**: Baltimore 31, week.  
**BUNCH OF KEYS CO.**: Pittsburgh 31, week, Columbus, O., 10-12.  
**BLACK CROOK (Baker's)**: Zanesville, O., 3, Columbus 7-8, Urbana, Ill., 10-12.  
**BASIE DRAMATIC CO.**: Montgomery 31, week, Rome, Ga., Feb. 7, week.  
**BALDWIN CO.**: Altoona, Pa., 31, week, Harrisburg, Feb. 7, week.  
**BESSIE CLARK CO.**: Council Bluffs, Ia., 3, Omaha 5-6, Blair, Neb., 7, Fremont 8, Wahoo 9, Lincoln 10, Seward 11, York 12.  
**BLACKBURN CO.**: Philadelphia 31, week.  
**BENEDICT'S MONTH CUSTO CO.**: Palestine, Tex., Feb. 3, Crockett 4, Huntsville 5, New Orleans 7, week.  
**CHAMPAIGN**: Nashville, Tenn., Feb. 3-5, Columbia 7-8, New Orleans 14, week.  
**CHARLES BOWSER**: Cincinnati 31, week.  
**CLIO**: St. Paul, Minn., 3, week, Stillwater, Feb. 7, Eau Claire, Wis., 8, Oshkosh 9, Milwaukee 10, Chicago 14, week, Lawrence, Kas., 3, Topeka 4, Emporia 5, Wichita 7, Kingman 8, Harper 9, Wellington 10, Caldwell 11, Kansas City 12, Winfield 14, Newton 15, Hunkalo 16.  
**CATTLE KING CO.**: N. Y. City 31, week, Trenton, N. J., Feb. 7-8.  
**C. A. GARDNER (Karl)**: Rochester, N. Y., 31, week, Buffalo Feb. 7, week, Montreal 14, week.  
**CLARA MORRIS**: San Francisco Jan. 31, three weeks.  
**CROSSER'S BANKER'S DAUGHTER CO.**: Clyde, N. Y., Feb. 3, Canajoharie 4, Cohoes 5, Holyoke, Mass., 12, Dion Houcault: Boston Jan. 24, two weeks.  
**DENHAM THOMPSON CO.**: N. Y. City 10-12, week.  
**DAN SULLY'S CORNER GROCERY CO.**: Brooklyn 31, week, Hoboken Feb. 7, week, Philadelphia 14, week.  
**DANIEL HANDMANN**: Boston 31, week, Newburyport, Feb. 7, week, Springfield 14, week, Trenton, N. J., 21, week.  
**DION HOUCAULT**: Boston, Jan. 31, two weeks.  
**DEVIL'S AUCTION CO.**: Bangor, Me., Feb. 3, Lewiston 4-5, Lowell, Mass., 7, Salem 8, Fitchburg 9, Holyoke 10.  
**DOMINICK MURRAY**: Norfolk, Va., 31, week, Baltimore Feb. 7, week, Washington 14, week, Pittsburgh 21, week.  
**DICK GORMAN**: Lock Haven, Pa., 3, Phillipsburg 4, Huntingdon 5, Baltimore 7, week.  
**DOT PUTNAM**: Council Bluffs, Ia., 9-10.  
**EDWIN BOOTH**: Cincinnati 31, week, Louisville Feb. 7-9.  
**EFFIE ELLIS**: Lubbock, Pa., 3, Bradford 4, Binghamton, N. Y., 5, Providence 7, week.  
**EBEN PLYMOUTH**: Chicago 31, week.  
**EDWIN F. MAYO**: Williamsburg 31, week, Plainfield, N. J., Feb. 7, Paterson 8, Newark 11-12.  
**EDWIN ARDEN**: Cleveland 31, week, Columbus, Feb. 7, week.

**E. T. STETSON**: Brooklyn 7, week.  
**EDWIN STUART CO.**: Des Moines, Ia., Jan. 31, two weeks.  
**EVANGELINE CO.**: Montreal 31, week, Toronto 7, Chicago 14, week.  
**EVIE GOODRICH**: Terre Haute, Ind., 31, week, Jacksonville, Ill., Feb. 7, week, Rockford 14, week.  
**FANNY DAVENPORT**: Memphis 31, week, New Orleans Feb. 7, two weeks, Mobile, Ala., 21, Montgomery 22, Shelby 2, Dixieville 24, Chattanooga, Tenn., 25, Knoxville 26, Atlanta, Ga., 28-9.  
**FLORENCE (Mr. and Mrs. W. J.)**: Indianapolis 2-3, Columbus, O., 4-5, Toledo 6, Detroit 10-12, Cleveland 14, week.  
**FRED VINCENT COMEDY CO.**: Sioux City, Ia., 31, week, Deadwood Feb. 7, week.  
**FRED WARDE**: St. Louis 31, week, Fort Scott, Kas., Feb. 14-15.  
**FRANK KEMBLE**: Brooklyn 7, week.  
**FANTASMA**: Denver 31, week, Kansas City Feb. 7, week, Memphis 14, week.  
**FLORENCE HINDLEY**: Marshalltown, Ia., 3, Des Moines 4-5, Cedar Rapids 7-8, Dubuque 9, Clinton 10, Rock Island, Ill., 11-12, Muscatine 13, week.  
**FRANK E. AIKEN**: Buffalo 31, week.  
**FISHER-HASSAN CO.**: Louisiana, Mo., 8, Springfield, Ill., 14.  
**FRED BYRON**: Detroit 5-6, Bay City 7, E. Saginaw 8, Lansing 9, Grand Rapids 10-11, Ann Arbor 12.  
**FLOY CROWELL**: Hornellsville, N. Y., 31, week, Titusville, Pa., Feb. 7, week.  
**FRANK MAYNE**: Pittsburgh 31, week, Washington Feb. 7, week.  
**FRANK S. DAVIDSON**: Ada, O., 4.  
**FLAVIA COLIE**: Rockville, Ct., 7-9.  
**FANNY BISHOP**: Newark 31, week, Philadelphia Feb. 7, week.  
**GENEVIEVE WARD**: Indianapolis 3-5.  
**GRIMMER-DAVIS CO.**: San Francisco 7, six weeks.  
**GRIFFITH**: Birmingham, Ala., 3, Atlanta, Ga., 4-5, Griffin 7, Macon 8, Savannah 9-10, Charleston, S. C., 11-12.  
**GEORGE C. MILNE**: Fort Wayne, Ind., 3-4, Chicago 21, week.  
**GRACE GEORGE CO.**: Barrton, Kas., 31, week, Sterling Feb. 7, week.  
**GRAMMAR EARLE CO.**: Sullivan, Ill., 31, week, Litchfield, Feb. 7, week, Pana 14, week.  
**HELEN DAVIDSON**: N. Y. City 10, four weeks.  
**HENRY H. DIXON**: Philadelphia 17, four weeks, Pittsburgh Feb. 14, week.  
**HOODMAN BLIND CO.** (Haworth): Brooklyn 31, week, Boston Feb. 7, week.  
**HOODMAN BLIND CO.** (Hornig): Decatur, Ill., 3, Springfield 4, Birmingham 5, Dayton, O., 9-10, Springfield 11-12, Cincinnati 14, week, Chicago 21, week.  
**HELD BY THE ENEMY CO.**: Detroit 31, week, Cincinnati Feb. 7, week, Columbus 14, week.  
**HERNIE'S CO.**: Chicago Jan. 24, two weeks.  
**HAZEL KIRKE CO. (Coley's)**: Lynn, Mass., 2-5, Brooklyn 7, week, Boston 14, week.  
**HELEN ADRIEL**: Poughkeepsie, N. Y., 31, week, Lynn, Mass., Feb. 7, week, Burlington 14, week.  
**HARDIE-VON LEER CO.**: Chicago 31, week, Goshen, Ind., Feb. 5-8, Albion, Mich., 9, Flint 10, Ypsilanti 11-12.  
**HOOP OF GOLD CO.**: Paterson, N. J., 31, week, Fall River Feb. 7, week.  
**IDA LEWIS**: Tampa, Fla., 31, week, Danville Feb. 7, week, Philadelphia 14, week.  
**IVY LEAF CO.**: Holyoke, Mass., 3, Springfield 4-5, Lowell 7-8, Taunton 9, New Bedford 10, Fall River 11.  
**JOHN T. RAYMOND**: Baltimore 31, week, Richmond, Va., Feb. 7, week, Danville 9, Lynchburg 10, Knoxville, Tenn., 11, Chattanooga 12, Atlanta, Ga., 14-15, Savannah 16-17, Jacksonville, Fla., 18-19, Macon, Ga., 21, Columbus 22, Montgomery, Ala., 23, Pensacola, Fla., 24, Mobile, Ala., 25-6, New Orleans 28, week.  
**JOSEPH MURPHY**: Chicago 31, week, Buffalo Feb. 7, week, Detroit 14-16.  
**JAMES O'NEILL**: Knoxville Tenn., 4-5, Wilmington, Del., 7, Lancaster, Pa., 8, Allentown 9, Easton 10, Reading 11-12, Brooklyn 14, week, N. Y. City 21, week.  
**JOHN A. STEVENS**: Cincinnati 31, week, St. Louis Feb. 7, week.  
**JANE COMAS**: Jamestown, N. Y., 31, week.  
**J. J. DOWLING**: Albany 31, week.  
**J. B. POLK**: New Orleans 31, week, Galveston, Tex., Feb. 7-8, Houston 9-10, Austin 11, San Antonio 12-13, Waco 14, Ft. Worth 15, Dallas 16-17.  
**JOSIE MILLER**: Buffalo 31, week.  
**JARVIS SECTION CO.**: Wheeling, W. Va., 5-6, Pittsburgh 7, week.  
**JULIAN COMEDY CO.**: Port Jervis 7, week.  
**JAMES OWEN O'CONNOR**: Birmingham, Ala., Feb. 5, Kate Clayton: Texarkana, Tex., 3, Shreveport, La., 4, Marshall, Tex., 5, Houston 7-8, Brenham 9, Galveston 10, San Antonio 14-15, Austin 16-17, Waco 18, Fort Worth 19.  
**KATE CASTLETON**: St. Louis 31, week, Decatur, Ill., 7, Springfield 8, Quincy 11-12, Kansas City 14-16.  
**KEEF IT DARK CO.**: St. Louis 31, week.  
**KITTIE RHODES**: Westchester, Pa., 31, week.  
**KRALPATY**: Around the World: Chicago 24, two weeks, St. Louis Feb. 7, week.  
**KINDERGARTEN CO.**: Groversville, N. Y., 4.  
**LILIAN OLCOTT**: Newark, N. J., 31, week, Chicago Feb. 7, week.  
**LIGHTS OF LONDON CO.**: Oswego, N. Y., 9.  
**LIZZIE EVANS**: Chicago, Jan. 24, two weeks, Terre Haute, Ind., Feb. 7, Vincennes 8, Henderson, Ky., 9, Evansville, Ind., 10, Owensboro, Ky., 11-12.  
**LOUISE BAKER**: Macon, Ga., 3, Americus 4, West Point 5, Birmingham, Ala., 6, Gadsden 7, Columbus, Miss., 14, Aberdeen 15, Meridian 17, Yazoo 18, Jackson 19.  
**LILLIAN LEWIS**: Dubuque, Ia., 31, week.  
**LOUISE KRAL**: San Antonio, Tex., 5.  
**LILIAN AID**: Ithaca, N. Y., 4, Richmond, Va., 10-12.  
**LOUISE POMEROY**: Richmond, Va., 10-12.  
**LAWRENCE BARKETT**: Philadelphia Jan. 31, two weeks.  
**LECLAIR AND RUSSELL**: New Haven 3-5.  
**LITTLE'S WORLD CO.**: Cincinnati 31, week, Cleveland Feb. 7, Detroit 14, week, Omaha 21-2, Council Bluffs 24.  
**LOTTIE CHURCH**: Indianapolis 31, week, Chicago Feb. 7, week.  
**LITTLE NUGGET CO.**: New Orleans 31, week, Montgomery, Ala., Feb. 12-13, Birmingham 14-16.  
**LEONARD BROTHERS**: Williamsburg 31, week.  
**LOUISE ARNOT**: Norfolk, Va., 31, week.  
**MINNIE MADDEN**: Milwaukee 3-5, St. Paul 7-9.  
**MRS. LANGTRY**: Chicago, Jan. 31, three weeks.  
**MARGARET MATHER**: Providence 31, week, Brooklyn Feb. 7, week.  
**MILTON NOBLES**: Burlington 3, Ottawa, Ill., 4, Janesville, Wn., 5, Toledo, O., 7, Macfield 8, Mt. Vernon 9, Cleveland 10.  
**Mrs. D. P. BOWEN**: Selma, Ala., 3, Montgomery 4, Birmingham 5, Chattanooga 6, Tenn., 7, Knoxville 8, Atlanta 9-10, Augusta 11-12, Macon 14, Jacksonville, Fla., 15-17, St. Augustine 18-19, Savannah 21-2, Charleston, S. C., 24-6.  
**MARGUERITE FISH**: Baltimore 31, week.  
**MRS. JANAUSCHKE**: Buffalo 31, week, New York City, Feb. 7, week.  
**MRS. MODISKA**: Philadelphia Jan. 31, two weeks, Brooklyn Feb. 14, week, Washington 21, week.  
**MAIN LINE CO.**: Brooklyn 31, week, N. Y. City, Feb. 7, week, Williamsburg 14, week.  
**MAGGIE MITCHELL**: Chicago 31, week, Council Bluffs, Ia., Feb. 7, Omaha, Neb., 8-9, Lincoln 10, Atchison, Kas., 11, St. Joseph, Mo., 12, Topeka, Kas., 14-15, Lawrence 16, Kansas City, 17-19.  
**MAY BLOSSOM CO.**: Harlem, 31, week, Plainfield, N. J., 7.  
**MAUDE FORTESCUE**: Pittsburgh 31, week, Washington Feb. 7, week, Baltimore 14, week, Brooklyn 21, week.  
**MONROE-RICK CO.**: Columbus, O., 31, week, Cincinnati Feb. 7, week.  
**MURRAY AND MURPHY**: Biddeford, Me., 3, Portsmouth, N. H., 4, Amesbury, Mass., 5, Gloucester 7, Salem 8, Natick 9, Hartford, Ct., 10-12, New Britain 14, Middletown 15.  
**MCDOWELL COMEDY CO.**: Annapolis, Md., 3-4.  
**MCDONNACK-MILLER CO.**: Boston 31, week.  
**MICHAEL STROGOFF**: St. Louis 31, week, Chicago, Feb. 7, week, Council Bluffs, Ia., 14, Omaha 15-16, Lincoln, Neb., 17, St. Joseph, Mo., 18-19, Kansas City 21, week.  
**MELVILLE VICKERS**: Erie, Pa., 31, week.  
**MATTIE SIKES**: Englewood, Ill., 4-6, South Bend, Ind., 7, Van Wert, O., 10, Lima 11, Findlay 12, Toledo 14, week, Erie, Pa., 21-2, Wheeling, W. Va., 24-5.  
**MAUDE BANKS**: Trenton, N. J., 31, week, Norristown, Pa., Feb. 7, week, Reading 14, week, Easton 21, week.  
**MCKEE RANKIN**: Wilmington, Del., 7, week.  
**MCFADDON'S U. T. C. CO.**: Douglas, Kas., 3, Augusta 4, Eldorado 5, Florence 7, Marion 8, McPherson 9, Lyons 10, Great Bend 11, Larned 12.  
**MYRA GOODWIN**: Dallas, Texas, 14-15.  
**MR. AND MRS. GEORGE S. KNIGHT**: Philadelphia 31, week, Wilkesbarre, Pa., Feb. 15.  
**MARTHA WERN CO.**: Greenville, O., 31, week, Middleton, Feb. 7, week.  
**N. S. WOOD**: Chicago 31, week.  
**N. C. GOODWIN**: N. Y. City Sept. 20-indefinite season.  
**NIGHT OFF CO.**: Greensburg, Ind., 3, Richmond 4, Hamilton, O., 5, Chillicothe 8, Newark 9, Springfield 10, Mansfield 11, Piqua 12.  
**NEWTON BERRIS**: Hartford, Ct., 3-5, Springfield, Mass., 7-9, Worcester 10-12, Philadelphia 14, week.  
**NUGENT AND GLEASON'S METROPOLITANS**: Pulaski 31, week, Fulton Feb. 7, week.  
**ONLY A FARMER'S DAUGHTER CO.**: Madisonville, Ind., 3, Clarksville, Tenn., 5, Nashville 8-9, Chattanooga 10, Rome, Ga., 11, Birmingham, Ala., 12.  
**ON THE STAGE CO.**: Baltimore 7, week.  
**OLIVER BYRON**: Galveston, Tex., 4-5, San Antonio 7-8, Austin 9, Waco 10, Ft. Worth 11, Dallas 12, Sherman 14, Denison 15, Paris 16, Texarkana 17, Fort Springs, Ark., 18, Little Rock 19, Memphis 21-2, Nashville 24.  
**ONE OF THE BRAVEST**: Buffalo, 31, week.

**ON THE RIO GRANDE CO.**: Milwaukee 31, week, Chicago Feb. 7, week.  
**PAULINE MARKHAM**: Kalamazoo, Mich., 31, week, Port Huron, Feb. 7, week, Grand Rapids 14, week.  
**PATTA SHERBATEA**: St. Louis 31, week, Cleveland, Feb. 7-9, Indianapolis 10-12, St. Louis 14, week, Chicago 21, week.  
**PATTI KOSAI**: Caldwell, Kas., 3, Wichita 4-5, Hutchinson 7, Newton 8, Emporia 9, Topeka 10-11, Manhattan 12.  
**PASSION'S SLAVE CO.**: Syracuse 31, week, Rochester, Feb. 7, week, Buffalo 14, week, Montreal 21, week.  
**PAPER COPIES CO.**: Crawfordville, Ind., 4, Danville, Ill., 5, Cincinnati 7, week, Louisville 21, week.  
**P. F. BAKER**: Pekin, Ill., 3, Bloomington 4-5, Cincinnati 7, week, Louisville 14, week.  
**PECK'S BAD BOY CO.**: Philadelphia 31, week.  
**PLANTER'S WIFE CO.**: Washington 31, week.  
**R. B. MANTELL**: N. Y. City 31, week.  
**RHEA**: Columbia, S. C., 3, Charleston 4-5, St. Augustine 11, Feb. 7-9, Jacksonville 10.  
**RICHARD MANFIELD**: Harrisburg, Pa., 5.  
**ROBERT DOWNING (Gladstone)**: Baltimore 31, week, Pittsburgh Feb. 7-9, Erie, Pa., 12.  
**ROSE AND CRAWFORD**: Selma, Ala., 2, Montgomery 3, Mobile 5, New Orleans 7, week.  
**ROSINA VOKES CO.**: N. Y. City-indefinite season.  
**RAG BARY CO.**: Louisville 3-6, Cincinnati 7, week, Dayton 14, Lima 15, Canton 16, Cleveland 17-19, Philadelphia 21, week.  
**REDMUND-BARRY CO.**: Dover, N. H., 4; Portsmouth 5, Brunswick, Me., 7, Sogus 8, Gardiner 9 Farmington 10, Skowhegan 11, Waterville 12.  
**ROSE COGHLIN**: N. Y. City Jan. 31, three weeks, Philadelphia Feb. 21, week.  
**ROLAND KREID**: Fort Worth, Tex., 4-5, Dallas 7-8, Denison 9, Sherman 10, Paris 11, Texarkana 12, St. Joseph, Mo., 13, Des Moines 14, Burlington 15.  
**RENTFORD'S PATRIOTISM**: Lima, O., 4, Bellefontaine 5, Sidney 6, Larue 7, Findlay 8.  
**RILEY'S RAGGED JACK CO.**: Hoboken 31, week, N. Y. City Feb. 7, week, Pittsburgh 14, week.  
**RIVER SPIES CO.**: St. Louis 31, week, Chicago Feb. 7, week.  
**SOL SMITH RUSSELL**: Toronto 3-5, Jamestown, N. Y., 7, Oil City, Pa., 8, Franklin 9, Meadville 10, Erie 11, Bradford 12, N. Y. City 14, week, Philadelphia 21, week.  
**SAINTS AND SINNERS CO.**: E. Saginaw, Mich., 3, Bay City 4, Grand Rapids 5, Muskegon 7-Kalamazoo 8, Cleveland 14, week.  
**STINGERS OF PARIS CO.**: Warren, Pa., 4, Harrisburg 11.  
**SALSBURY'S TROUBADOURS**: Boston 24, two weeks, N. Y. City Feb. 7, week.  
**SKIPPED BY THE LIGHT OF THE MOON**: Worcester, Mass., 2-8, Chelsea 9, Brockton 10, Salem 11, Lowell 12, Bangor, Me., 14, Skowhegan 15, Augusta 16, Lewiston 17, Portland 18-19, Boston 21, week.  
**SILVER KING CO.**: Lincoln, Neb., 3-4, Plattsmouth 5, St. Joseph, Mo., 7, Des Moines 8, Burlington 9, Keokuk 11, Hannibal, Mo., 12, St. Louis 14, week.  
**SILVER KING NO. 2**: N. Y. City 31, week.  
**SIBERIA**: Chicago 31, week, Batavia, N. Y., Feb. 8, Canandaigua 9, Oswego 12.  
**SHADOWS OF A GREAT CITY**: Fort Wayne, Ind., 7-8, Shadow Detective Co.: New Haven 31, week, Richmond, Va., Feb. 7, Norfolk 14, week.  
**STREETS OF NEW YORK**: Worcester, Mass., 3-5, N. Y. City 7, week, Albany 14, week.  
**SWITZER DRAMATIC CO.**: Waterloo, Ia., 7, week.  
**TAKEN FROM LIFE CO.**: St. Louis 31, week, Columbus, O., Feb. 7, week, Washington 14, week.  
**T. J. SOULE**: N. Y. City 31, week, Wilkesbarre, Pa., Feb. 7-11, Trenton, N. J., 12.  
**TWO JOHNS CO.**: Boston 31, week, Taunton, Mass., 8, T. J. FARRON: Yazoo, Miss., 3, Canton 4, Meridian 5, Selma 6, Birmingham 11, Gadsden 12.  
**TILLFORD DRAMATIC CO.**: Dixon, Ill., 3, Sterling 4, Rockford 5, LaSalle 7, Bloomington 8-9, Springfield 10, Decatur 11, Paris 12, St. Louis 14, week.  
**TAYLOR**: Jacksonville, Mich., 31, two weeks, Flint Feb. 14, two weeks.  
**UNDER THE GARLIC CHIEF (Turner's)**: Baltimore 31, week, Brooklyn Feb. 7, week, Boston 14, week, Hartford, Ct., 21-3.  
**ULLIE AKERSTROM**: Brockton, Mass., 31, week, Haverhill Feb. 7, week, Lowell 14, week, Norwalk, Ct., 21-2, Bridgeport 24-5.  
**WILSON DRAMATIC CO. No. 1**: Davenport, Ia., 31, week, Chicago 11, Feb. 7, week, Danville 14, week.  
**WILSON DRAMATIC CO. No. 2**: Williamsport, Pa., week, Ithaca, N. Y., Feb. 7, week, Lockport 14, week.  
**WATTS COMEDY CO.**: Chambersburg, Pa., 3-5, Carlisle 6, week, Lancaster 14, week.  
**WHITE SLAVE CO.**: Little Rock, Ark., 2-3, Pine Bluff 4, Cairo, Ill., 5, St. Louis 7, week, Evansville, Ind., 14, Wages of Sin Co.: Fall River, Mass., 3, New Britain 4, Watertown 5, Philadelphia 7, week, Newark 14, week.  
**WORLD CO.**: Elizabeth, N. J., 4-5, Rochester 7, week, Philadelphia 14, week.  
**WILSON DRAMATIC CO.**: Malone, N. Y., 31, week, Wilson Barrett: Chicago 31, week, Cleveland Feb. 7, week, Washington 14, week, Baltimore 21, week.  
**W. J. SCANLAN**: Chicago 7, week, Springfield, Ill., 16, Quincy 17.  
**W. J. SCANLAN**: Jersey City 31, week.  
**W. S. CO.**: Harrisburg, Pa., 3, Reading, 4, Easton 5, Brooklyn 7, week.  
**WILSON DAY'S CO.**: Peterboro, Ont., 31, week, Port Hope Feb. 7, week.  
**Zozo CO.**: Nashua, N. H., 3, Haverhill, Mass., 4-5, Manchester, N. H., 7-8, Portsmouth 9-10, Portland, Me., 11-12, Salem, Mass., 14-15, Lynn 16-17, Brockton 18-19, Fall River, 20, New Bedford 21, week.  
**ZITKA CO.**: San Francisco, Jan. 17, four weeks, Los Angeles Feb. 7, week.

## OPERA AND CONCERT COMPANIES.

**AMY GARDON OPERA CO.**: Hornellsville, N. Y., Feb. 7, week.  
**AMERICAN OPERA CO.**: Washington 31, Baltimore Feb. 7-8.  
**ANDREWS' OPERA CO.**: Huron, Dak., 3-4, Aberdeen 5, Minneapolis 7-8, Sioux Falls 9-10, Manhattan 11-12.  
**ARONSON'S CASINO CO.**: Cleveland, O., 31, week, Baltimore Feb. 7, week.  
**BLIND TOM**: Cincinnati 31, week.  
**BENNETT-MULTON OPERA CO.**: Indianapolis, Ind., Feb. 7, week, Evansville 21, week.  
**BIJOU OPERA CO.**: Austin, Tex., Feb. 3-4.  
**BOSTON IDEAL OPERA CO.**: Boston, Jan. 31, two weeks.  
**BRENNING OPERA CO.**: Kirksville, Mo., Feb. 3, Macon 4, Quincy, Ill., 5, Louisiana, Mo., 7, St. Charles 8, Jefferson City 9, Fulton 10, Mexico 11, Columbia 12, Bennett-Multon Opera Co.: Salem, Mass., Jan. 31, week.  
**CARLETON OPERA CO.**: New Orleans Jan. 24, two weeks, San Antonio Feb. 10-11, Los Angeles, Cal., 14, week.  
**DORA OPERA CO.**: Albany, Jan. 31, week, Philadelphia Feb. 7, two weeks, Baltimore 21, week.  
**DORA WILLY OPERA CO.**: Lafayette, Ind., Jan. 31, week, Richmond, Feb. 7, week.  
**EMMA BROTT OPERA CO.**: Portland, Ore., 31, week, Gresham, Ore., Quincy, Ill., Feb. 3, Peoria 4-5, Chicago 7-indefinite season.  
**INDIANA OPERA CO.**: N. Y. City, Jan. 24, two weeks, Brooklyn Feb. 7, week.  
**KIMBALL OPERA CO.** (Corinne): Montreal, Jan. 31, week.  
**LOREINE CO.**: Philadelphia, Jan. 24, two weeks.  
**LITTLE TYCOON CO.**: Scranton, Pa., Feb. 5.  
**MCCALL'S BACK HICK CO.**: Cleveland, O., Jan. 31, week, Detroit, Feb. 7, week, Buffalo 14, week.  
**STETSON'S OPERA CO.**: Portland, Me., Feb. 3-5.  
**STAR OPERA CO.**: Lawrence, Mass., 31, week, Altoona, Pa., Feb. 7, week.  
**THALIA OPERA CO.**: Chicago, Jan. 31, week.  
**MENDELSSOHN QUINTETT CLUB**: Rome, Ga., Feb. 3, Selma, Mo., 4, Marion 5, Meridian, Miss., 7, Columbus 8, Aberdeen 9.  
**NEVELLA OPERA CO.**: Minneapolis, Minn., Feb. 7, week, Johnston 14, week.  
**WILBUR OPERA CO.**: Toledo 31, week, Detroit Feb. 7, week, Toronto 14, week.  
**WEIGHT-PICKENS CO.**: Nashville 3, Murfreesboro 4, Chattanooga 5, Rome, Ga., 7, Atlanta 8, Athens 9, Chattanooga, S. C., 10, Columbia 11, Augusta, Ga., 12.

## MINSTREL COMPANIES.

**BARLOW BROTHERS**: Geneva, N. Y., 8.  
**HAVREY'S**: Logansport, Ind., 4, Chicago 7, week, Minneapolis 17-19.  
**HI HENRY'S**: Wooster, O., 3, Alliance 4, E. Liverpool 5, Beaver Falls, Pa., 7, Rochester 8, Wellsburg, W. Va., 9, Steubenville 10, Kalamazoo, Mich., 12.  
**LESTER AND ALLEN'S**: Holyoke, Mass., 8.  
**MCKINSH, JOHNSON AND SLAVIN'S**: Newca 3, Sandusky, O., 4, Toledo 5.  
**RICK WALKER**: N. Y. City 31, week.  
**T. P. W. WILLIAMSBURG**: 31, week, Baltimore Feb. 7, week, Trenton, N. J., 16.  
**UNITED OPERATIC**: Harrodsburg, Ky., 3, Nicholasville 4, Frankfort 5, Georgetown 7, Lebanon 8, Elizabethtown 9, Bowling Green 10, Russellville 11, Henderson 12.  
**WHITMORE-CLARK**: Cambridge, Mass., 8.  
**WILSON AND RANKIN'S**: Taunton, Mass., 5.

## VARIETY COMPANIES.

**AUSTRALIAN NOVELTY CO.**: Cleveland 31, week, Pittsburgh Feb. 7, week, Baltimore 14, week, Washington 21, week.  
**ADAM AND EDEN CO.**: Montgomery, Ala., 3, Enola 4, Columbus, Ga., 5, Savannah 6, Atlanta 7, Rome 9, Huntsville, Ala., 10, Louisville 14, week.  
**FRANK GILDAY CO.**: Brockton, Mass., 3-5, Springfield 7, week, Washington 14, week.  
**HIC FOUR**: Williamsburg 31, week.  
**GRAY-STREPHENS CO.**: Detroit 31, week, Cleveland, Feb. 7, week, Harrisburg, Pa., 14, week.  
**GUS HILL'S CO.**: Newark, N. J., 31, week.  
**HOWARD SPECIALTY CO.**: Chicago Jan. 31, two weeks, Brooklyn Feb. 7, week.

**HARRISMAN'S TOURISTS**: Watertown, N. Y., 3, Gouverneur 4, Herkimer 5, Little Falls 7, Johnstown 8, Amsterdam 9, Cohoes 10.  
**HALL AND HART**: N. Y. City Jan. 24, two weeks.  
**IDA VERNON'S CO.**: Rochester, N. Y., 31, week.  
**JONES-MONTAGU CO.**: Cincinnati 31, week.  
**KERNELL'S CO.**: Brooklyn 31, week.  
**LILLY HALL'S CO.**: Philadelphia 31, week.  
**MAGRE'S CO.**: Baltimore 31, week.  
**MARINELLI CO.**: N. Y. City 31, week.  
**METROPS**: Washington 31, week.  
**NIGHT OWLS**: St. Paul 31, week, Chicago Feb. 7, week.  
**PAT ROONEY**: Frederick, Md., 1.  
**PHOTOS**: Philadelphia 7, week.  
**RENTZ-SANTLEY CO.**: Pittsburgh 31, week, Baltimore Feb. 7, week, Philadelphia 14, week, N. Y. City 21, week.  
**REILLY-WOOD CO.**: N. Y. City 31, week.  
**SID FRANCE**: Milwaukee 31, week, Chicago Feb. 7, two weeks.  
**SHEEHAN-COVNE CO.**: Reading, Pa., 31, week, Williamsburg Feb. 7, week.  
**VICTORIA LOFTUS CO.**: St. Louis 31, week.  
**WESTON BROTHERS**: St. Paul 31, week, Minneapolis Feb. 7, week.

## MISCELLANEOUS.

**BARON SHAMAN**: Austin, Tex., 5-8.  
**BALABRAGA**: Bridgeport, Ct., 31, week.  
**BRISTOL'S EQUUSCURRICULUM**: Biddeford, Me., 3-5.  
**BANGOR 7-12**: Waterville 14-16, Portsmouth, N. H., 17-19, Concord 21-2.  
**HERMANN**: San Francisco 31, two weeks.  
**HOWARTH'S**







## Gossip of the Town



This is a portrait of Newton Beers, the successful young actor who has latterly been identified with the drama *Lost in London*.

W. J. Scanlan will appear in *Shan-na Lawn* at the Grand Opera House and People's Theatres in March.

Hal'ed and Hart will take to San Francisco early in April the largest vaudeville show ever seen on the Pacific Coast.

H. C. Husted has engaged T. J. Jackson, C. A. Tyrrell and Edmund Mortimore to support his new star, Adele Palma.

Loie Fuller will sing at the benefit to be given George C. Brotherton at the Academy of Music, Philadelphia, next Friday.

Frank Didier, formerly with H. S. Taylor, has been engaged by Harry Miner as assistant treasurer of the People's Theatre.

In *The Humming Bird* at the Star on Monday Nate Salsbury will sing a song entitled, "As Long as the World Goes 'Round."

Augusta van Doren will be managed in her forthcoming starring tour in the comedy of Charlotte Russe by C. Lawrence Barry.

E. M. Gardiner on Monday made a contract with Henry E. Hoyt to paint entirely new scenery for Zozo. The price agreed upon was \$3,100.

Colonel Milliken and Henry Tyrrell have sold to Gus Williams a farcical comedy entitled *An Only Daughter*, and it will be produced at an early date.

Randall's Theatrical Bureau has secured the representation of the Pittsburgh Opera House and the Academy of Music, Reading, Pa., for next season.

Fred Hallen, of Hallen and Hart, has secured the refusal of W. U. & Co. for the road next season, in case Tobogganing, Mestayer's new play, proves a success.

H. C. De Mille of the Main Line company, will continue the season of that organization indefinitely, confining the rest of the time mostly to the Eastern country.

Maria King is the name of a young lady of Hartford that is singing in the F. & A. Avenue Baptist Church. Miss King is said to possess a rich and flexible soprano voice.

Marion Keith, who has been playing *May Blossom* with the Ben Maginley company for the past ten months, is at present resting. She will resume her part at Columbus, Ohio, on Feb. 14.

The success of *Masks and Faces* at the Lyceum Theatre will postpone the contemplated reproduction of *Scrap of Paper*, and Miss Dauvray will probably next appear in a new play from the French.

On Sunday last McKee Rankin read Allan Dare to Manager R. M. Field, of the Boston Museum. Mr. Field was so pleased with the play that he signified his intention of producing it either this or next season.

Henry Diekmann, leading tenor in English and German opera, and at one time at the Thalia Theatre, has returned from Jeannie Winston's company on the Pacific Coast. Miss Winston's season has not turned out profitable.

On the first performance of *Harbor Lights* at Wallack's, last Thursday night, a drop used in the ship scene, weighing several hundred pounds, fell a distance of thirty feet from the flies to the stage. Although there were fully a hundred people on the stage no one was hurt.

Virginia Marlowe, at present playing under Denman Thompson's management, is a grand daughter of old John Nickerson, formerly of Mitchell's Olympic, under whose management Denman Thompson served for many years in Toronto, Ont. Mr. Thompson was also at one time under the management of Miss Marlowe's father, the late Owen Marlowe.

Howard MacNutt succeeds Alexander Comstock as business manager of Dockstader's Minstrels. Mr. MacNutt first assumed theatrical duties in September last, when he became treasurer at the house. He is an able musician, a witty versifier, and the librettist of a comic opera entitled *The Kadee*, which may be given a production in this city next season.

In the event of *Harbor Lights* running out the season at Wallack's Theatre—which it appears in a fair way to do—the next season at that house will open with *The Dominie's Daughter* by D. D. Lloyd, which was to have been produced this season. Most of the present stock company will continue at the theatre next year. Herbert Kelcey has signed with the Lyceum.

Edward E. Kidder has cancelled a week of one night stands of *On the Stage*, and will take advantage of the time to improve and strengthen the play as well as add new people to the company, preparatory to opening at the Academy of Music, Baltimore, on Feb. 7, going thence West, playing later at the Grand Opera House, Chicago and Heuck's, Cincinnati.

T. H. Winnett is meeting with gratifying success with his *Passion's Slave* tour—so much so that next season he promises to give it a more than ordinary spectacular production. Mr. Winnett is also very successful as a theatrical agent, representing, as he does, some 150 of the principal popular price houses, and controlling the famous Jacobs and Proctor and Harris circuits. He possesses unusual facilities for booking companies—advantages that managers are not slow to appreciate.

Charles MacGeachy is arranging for Mr. and Mrs. McKee Rankin a recital of Kelley's *Macbeth* music at one of the metropolitan theatres. Mr. Kelley will lead an orchestra of over fifty. Admission will be by invitation. The play itself will be produced here in the Fall by the Rankins on a more ambitious scale than that which attended its presentation at the California Theatre, San Francisco. Mr. MacGeachy is also broking *The Golden Giant* for the remainder of this season and negotiating for a next Winter's run for Allan Dare. In both plays Mr. and Mrs. Rankin will appear in their original roles.

Daisy Dore, who made quite a hit in Kathryn Kidder's part in *Held by the Enemy*, in the West a few weeks ago, has been engaged by Charles Frohman for the rest of the season, and will create the leading part in *The Golden Giant*, a backwoods play written for the Rankins, by Clay M. Greene, and produced successfully at the California Theatre last Summer. The play will be produced by McKee Rankin in Brooklyn next month. Robert J. Hiliard and Mabel B. R. have also been engaged for the company, the former to play the part of Jack Mason, a gambler. Mr. Rankin will begin his regular season in *The Golden Giant* at New Haven, Conn.

The souvenirs for the hundredth performance of *Jim the Penman*, at the Madison Square Theatre, which takes place next Monday night, will consist of satin programmes with a photo gravure cover, representing the scene in the first act of the play, where the characters are all assembled at the question, "Who is Jim the Penman?" The house will be decorated with flowers and plants, and a number of the members of the press will be invited to be present. As an evidence of the successful business which the play is doing it may be stated that the receipts of a recent matinee went far over \$500, and that there are frequent occasions when good seats in the parquette can not be had two weeks ahead.

A court case of interest to the profession which escaped the attention of the newspaper reporters came up before Judge Duffy about a fortnight ago. Frank W. Paul, representing Edward Clayburgh, manager of Frankie Kemble, is reported to have obtained a sketch from the Metropolitan Job Printing Office for a stand of bills. Instead of giving the work to that company, however, Mr. Paul took the sketch to Richardson and Foos. Mr. Gillen, of the downtown office, went to Judge Duffy, who advised him to have Paul arrested. This Mr. Gillen had done. As soon as he was brought before Judge Duffy, Mr. Paul compromised by paying Gillen for the sketch, at the same time returning it. The case as a test should prove an example, as the practice of obtaining sketches under false pretenses is not by any means infrequent.

Word has been sent William H. Gillette by a resident manager at Grand Rapids, Mich., that *Held by the Enemy* was being performed by a dramatic company touring Michigan. This is the second notification that Mr. Gillette has had that his play was being pirated. The first was received some time ago, and was to the effect that Richardson and Arnold, a firm of managers whose companies play through Kansas, were giving the play under the title of *Held by the Fox*. Ex Judge Dittenhoefer, Mr. Gillette's counsel, at once undertook to prosecute the matter, but the suit was dropped when the gentlemen notified him that they had never played the piece. Harry Greene, advance agent for Rose Coghlan, claims, however, that he has seen the performance by the company. This, with the second notification that Mr. Gillette has received, has determined him to push the matter vigorously, and ex Judge Dittenhoefer will at once proceed with the case.

## Madison Square Garden.

ADAM FOREPAUGH, Sole Lessee.  
REMEMBER! ONLY THREE WEEKS LONGER!  
AS ALL ENGLAND WAITS!

## BUFFALO BILL'S

## GREAT NEW WILD WEST

(W. F. CODY and NATE SALSBUURY, Proprietors and Managers.)

## All the Overwhelming Features.

## Battle of the Little Big Horn.

## CUSTER'S LAST RALLY.

Matinee Tuesdays, Thursdays and Saturdays—Admission only 25c. Every evening (except Sunday), 50c. Branch ticket office, Pond's music store, 25 Union Square.

## GRACE HAWTHORNE.

Sole Lessee Royal Olympic Theatre, London, England.

Also controlling entire English rights for Great Britain of M. Victorien Sardou's celebrated play of *Theodora*.

Also owner of the English and American rights of an entirely new domestic drama, *A Golden Band*, by Henry Herman, co-author of *Claudian*, *The Silver King*, etc.

Also owner of the entire rights for Great Britain, America, Australia and Canada of Mr. Richard D'Oyly Carte's successful drama, *Paul and Virginia*, which recently created such a furore at the Novelty Theatre, London.

Also owner of the entire rights for Great Britain and part owner of the American rights of that beautiful play, a romance of history, entitled *A Royal Divorce*, by Mr. John G. Wilson, co-author of *Nordeck*.

Address all communications in regard to any of the above to W. W. KELLY,

Manager Royal Olympic Theatre, London, Eng.

## C. R. GARDINER, Proprietor.

ZOZO, THE MAGIC QUEEN.

ONLY A FARMER'S DAUGHTER.

ONLY A WOMAN'S HEART.

C. R. GARDINER COMBINATION.

FATE, by Bartley Campbell.

THE OATH OF THE BATTLEFIELD.

THE RECENT'S DIAMOND.

ROSELE, a play containing the principal people in *Only a Farmer's Daughter*.

Address, Minnetrista Mansion, Noroton, Conn.

Prosecution will follow unauthorized productions of any the above plays.

## DIAMONDS

## A SPECIALTY.

## Fine Watches, Rich Jewelry

## BENEDICT BROTHERS,

## ONLY STORE, 171 BROADWAY.

Corner Portland Street, N. Y.

## NOTICE.

## T Stage Carpenters and Theatrical

## Builders:

Theatrical Stage Hardware a Specialty. Iron Forgings in any shape made to order. Flat Sheaves, Border Sheaves, Brace Irons, Top and Foot, etc. References: Harry Miner and T. W. Moore, of Harry Miner's Enterprises. Price list sent on application.

## C. RECHT,

183 Bowery, cor. Delancey Street, New York.

BRANCH STORE—118 Grand Street, Brooklyn, E. D.

GEORGE F. DEVERE, JR., Actors' Fund.

At liberty. Stage Manager Siberia Co. 8-11-13-15-17-19-21-23-25-27-29-31-33-35-37-39-41-43-45-47-49-51-53-55-57-59-61-63-65-67-69-71-73-75-77-79-81-83-85-87-89-91-93-95-97-99-101-103-105-107-109-111-113-115-117-119-121-123-125-127-129-131-133-135-137-139-141-143-145-147-149-151-153-155-157-159-161-163-165-167-169-171-173-175-177-179-181-183-185-187-189-191-193-195-197-199-201-203-205-207-209-211-213-215-217-219-221-223-225-227-229-231-233-235-237-239-241-243-245-247-249-251-253-255-257-259-261-263-265-267-269-271-273-275-277-279-281-283-285-287-289-291-293-295-297-299-301-303-305-307-309-311-313-315-317-319-321-323-325-327-329-331-333-335-337-339-341-343-345-347-349-351-353-355-357-359-361-363-365-367-369-371-373-375-377-379-381-383-385-387-389-391-393-395-397-399-401-403-405-407-409-411-413-415-417-419-421-423-425-427-429-431-433-435-437-439-441-443-445-447-449-451-453-455-457-459-461-463-465-467-469-471-473-475-477-479-481-483-485-487-489-491-493-495-497-499-501-503-505-507-509-511-513-515-517-519-521-523-525-527-529-531-533-535-537-539-541-543-545-547-549-551-553-555-557-559-561-563-565-567-569-571-573-575-577-579-581-583-585-587-589-591-593-595-597-599-601-603-605-607-609-611-613-615-617-619-621-623-625-627-629-631-633-635-637-639-641-643-645-647-649-651-653-655-657-659-661-663-665-667-669-671-673-675-677-679-681-683-685-687-689-691-693-695-697-699-701-703-705-707-709-711-713-715-717-719-721-723-725-727-729-731-733-735-737-739-741-743-745-747-749-751-753-755-757-759-761-763-765-767-769-771-773-775-777-779-781-783-785-787-789-791-793-795-797-799-801-803-805-807-809-811-813-815-817-819-821-823-825-827-829-831-833-835-837-839-841-843-845-847-849-851-853-855-857-859-861-863-865-867-869-871-873-875-877-879-881-883-885-887-889-891-893-895-897-899-901-903-905-907-909-911-913-915-917-919-921-923-925-927-929-931-933-935-937-939-941-943-945-947-949-951-953-955-957-959-961-963-965-967-969-971-973-975-977-979-981-983-985-987-989-991-993-995-997-999-1001-1003-1005-1007-1009-1011-1013-1015-1017-1019-1021-1023-1025-1027-1029-1031-1033-1035-1037-1039-1041-1043-1045-1047-1049-1051-1053-1055-1057-1059-1061-1063-1065-1067-1069-1071-1073-1075-1077-1079-1081-1083-1085-1087-1089-1091-1093-1095-1097-1099-1101-1103-1105-1107-1109-1111-1113-1115-1117-1119-1121-1123-1125-1127-1129-1131-1133-1135-1137-1139-1141-1143-1145-1147-1149-1151-1153-1155-1157-1159-1161-1163-1165-1167-1169-1171-1173-1175-1177-1179-1181-1183-1185-1187-1189-1191-1193-1195-1197-1199-1201-1203-1205-1207-1209-1211-1213-1215-1217-1219-1221-1223-1225-1227-1229-1231-1233-1235-1237-1239-1241-1243-1245-1247-1249-1251-1253-1255-1257-1259-1261-1263-1265-1267-1269-1271-1273-1275-1277-1279-1281-1283-1285-1287-1289-1291-1293-1295-1297-1299-1301-1303-1305-1307-1309-1311-1313-1315-1317-1319-1321-1323-1325-1327-1329-1331-1333-1335-1337-1339-1341-1343-1345-1347-1349-1351-1353-1355-1357-1359-1361-1363-1365-1367-1369-1371-1373-1375-1377-1379-1381-1383-1385-1387-1389-1391-1393-1395-1397-1399-1401-1403-1405-1407-1409-1411-1413-1415-1417-1419-1421-1423-1425-1427-1429-1431-1433-1435-1437-1439-1441-1443-1445-1447-1449-1451-1453-1455-1457-1459-1461-1463-1465-1467-1469-1471-1473-1475-1477-1479-1481-1483-1485-1487-1489-1491-1493-1495-1497-1499-1501-1503-1505-1507-1509-1511-1513-1515-1517-1519-1521-1523-1525-1527-1529-1531-1533-1535-1537-1539-1541-1543-1545-1547-1549-1551-1553-1555-1557-1559-1561-1563-1565-1567-1569-1571-1573-1575-1577-1579-1581-1583-1585-1587-1589-1591-1593-1595-1597-1599-1601-1603-1605-1607-1609-1611-1613-1615-1617-1619-1621-1623-1625-1627-1629-1631-1633-1635-1637-1639-1641-1643-1645-1647-1649-1651-1653-1655-1657-1659-1661-1663-1665-1667-1669-1671-1673-1675-1677-1679-1681-1683-1685-1687-1689-1691-1693-1695-1697-1699-1701-1703-1705-1707-1709-1711-1713-1715-1717-1719-1721-1723-1725-1727-1729-1731-1733-1735-1737-1739-1741-1743-1745-1747-1749-1751-1753-1755-1757-1759-1761-1763-1765-1767-1769-1771-1773-1775-1777-1779-1781-1783-1785-1787-1789-1791-1793-1795-1797-1799-1801-1803-1805-1807-1809-1811-1813-1815-1817-1819-1821-1823-1825-1827-1829-1831-1833-1835-1837-1839-1841-1843-1845-1847-1849-1851-1853-1855-1857-1859-1861-1863-1865-1867-1869-1871-1873-1875-1877-1879-1881-1883-1885-1887-1889-1891-1893-1895-1897-1899-1901-1903-1905-1907-1909-1911-1913-1915-1917-1919-1921-1923-1925-1927-1929-1931-1933-1935-1937-1939-1941-1943-1945-1947-1949-1951-1953-1955-1957-1959-1961-1963-1965-1967-1969-1971-1973-1975-1977-1979-1981-1983-1985-1987-1989-1991-1993-1995-1997-1999-2001-2003-2005-2007-2009-2011-2013-2015-2017-2019-2021-2023-2025-2027-2029-2031-2033-2035-2037-2039-2041-2043-2045-2047-2049-2051-2053-2055-2057-2059-2061-2063-2065-2067-2069-2071-2073-2075-2077-2079-2081-2083-2085-2087-2089-2091-2093-2095-2097-2099-2101-2103-2105-2107-2109-2111-2113-2115-2117-2119-2121-2123-2125-2127-2129-2131-2133-2135-2137-2139-2141-2143-2145-2147-2149-2151-2153-2155-2157-2159-2161-2163-2165-2167-2169-2171-2173-2175-2177-2179-2181-2183-2185-2187-2189-2191-2193-2195-2197-2199-2201-2203-2205-2207-2209-2211-2213-2215-2217-2219-2221-2223-2225-2227-2229-2231-2233-2235-2237-2239-2241-2243-2245-2247-2249-2251-2253-2255-2257-2259-2261-2263-2265-2267-2269-2271-2273-2275-2277-2279-2281-2283-2285-2287-2289-2291-2293-2295-2297-2299-2301-2303-2305-2307-2309-2311-2313-2315-2317-2319-2321-2323-2325-2327-2329-2331-2333-2335-2337-2339-2341-2343-2345-2347-2349-2351-2353-2355-2357-2359-2361-2363-2365-2367-2369-2371-2373-2375-2377-2379-2381-2383-2385-2387-2389-2391-2393-2395-2397-2399-2401-2403-2405-2407-2409-2411-2413-2415-2417-2419-2421-2423-2425-2427-2429-2431-2433-2435-2437-2439-2441-2443-2445-2447-2449-2451-2453-2455-2457-2459-2461-2463-2465-2467-2469-2471-2473-2475-2477-2479-2481-2483-2485-2487-2489-2491-2493-2495-2497-2499-2501-2503-2505-2507-2509-2511-2513-2515-2517-2519-2521-2523-2525-2527-2529-2531-2533-2535-2537-2539-2541-2543-2545-2547-2549-2551-2553-2555-2557-2559-2561-2563-2565-2567-2569-2571-2573-2575-2577-2579-2581-2583-2585-2587-2589-2591-2593-2595-2597-2599-2601-2603-2605-2607-2609-2611-2613-2615-2617-2619-2621-2623-2625-2627-2629-2631-2633-2635-2637-2639-2641-2643-2645-2647-2649-2651-2653-2655-2657-2659-2661-2663-2665-2667-2669-2671-2673-2675-2677-2679-2681-2683-2685-2687-2689-2691-2693-2695-2697-2699-2701-2703-2705-2707-2709-2711-2713-2715-2717-2719-2721-2723-2725-2727-2729-2731-2733-2735-2737-2739-2741-2743-2745-2747-2749-2751-2753-2755-2757-2759-2761-2763-2765-2767-2769-2771-2773-2775-2777-2779-2781-2783-2785-2787-2789-2791-2793-2795-2797-2799-2801-2803-2805-2807-2809-2811-2813-2815-2817-2819-2821-2823-2825-2827-2829-2831-2833-2835-2837-2839-2841-2843-2845-2847-2849-2851-2853-2855-2857-2859-2861-2863-2865-2867-2869-2871-2873-2875-2877-2879-2881-2883-2885-2887-2889-2891-2893-2895-2897-2899-2901-2903-2905-2907-2909-2911-2913-2915-2917-2919-2921-2923-2925-2927-2929-2931-2933-2935-2937-2939-2941-2943-2945-2947-2949-2951-2953-2955-2957-2959-2961-2963-2965-2967-2969-2971-2973-2975-2977-2979-2981-2983-2985-2987-2989-2991-2993-2995-2997-2999-3001-3003-3005-3007-3009-3011-3013-3015-3017-3019-3021-3023-3025-3027-3029-3031-3033-3035-3037-3039-3041-3043-3045-3047-3049-3051-3053-3055-3057-3059-3061-3063-3065-30



THEY WERE ALL IN BROOKLYN LAST WEEK.  
ALONE IN LONDON. In spite of that LIGHTS O' LONDON.

Hoyt's Superb Scenic Pictures.  
The Wonderful Pan-pipe Singers  
The Grand Fairy Ballet.  
Nymphs of the Lake.

# LOST IN LONDON

WITH  
NEWTON BEERS,

Unique Advertising Features,  
Elaborate & Gorgeous Costumes,  
Celestial Transformations,  
New and Artistic Printing.

Continued its uninterrupted triumph and repeated its financial success, to houses packed to suffocation each and every performance. Multitudes turned away. WANTED for next season Theatres large enough to hold audiences we attract. Second New York season commences Sept 12. Time rapidly filling for next year. Everything bright and new.

NEWTON BEERS, Proprietor and Manager, care of Brooklyn Times.

SEASON OF 1887-88

## PITTSBURGH OPERA HOUSE.

CHALET & WILT

Lessees | WM. CHALET

Sole Manager

This well-known house will be Remodelled, Enlarged, Reseated and Redecorated at an outlay of \$45,000, and when completed will be one of the most BEAUTIFUL TEMPLES OF AMUSEMENT in the United States. Ready now to fill time for season of 1887-88.

REGULAR STANDARD PRICES.

HIGH CLASS ATTRACTIONS ONLY.

SEVEN PERFORMANCES WEEKLY.

Address until July 1, 1887,

WM. CHALET (Personal), Chalet Bijou Theatre, Pittsburgh, Pa.

SEASON - THE TALENTED YOUNG AMERICAN ARTISTE, 1886-7

### BEATRICE LIEB,

In the new Domestic Comedy-Drama,

#### INFATUATION.

By HOWARD P. TAYLOR, author of "Caprice," "May Blossom," Etc.

Perfectly interpreted by a Specially Selected Company.

"Infatuation is one of the strongest plays of the kind I ever read; I predict for it wonderful success." JOHN H. HAVLIN

Time rapidly filling. Managers of first-class theatres: For dates and terms address

FREDERICK W. BERT,

23 East 14th Street, care of H. S. Taylor's Theatrical Exchange, New York City.

Royal Olympic Theatre  
LONDON, ENGLAND.

Sole Lessee, MISS GRACE HAWTHORNE

Manager, MR. W. W. KELLY

Fifth month and continued success of the distinguished

American actress,

### GRACE HAWTHORNE,

who has succeeded in London beyond our most sanguine

expectations. Her recent performance of Marguerite

Gautier in Alex. Dumas' La Dame aux Camelias have

created a sensation and been pronounced by competent

critics as a "revelation" in dramatic art.

Special Theatrical Announcement.

Miss Hawthorne having secured from the famous

French author, M. Victorien Sardou, the exclusive right

of production in English (for Great Britain) of his cele-

brated play THEODORA, the same will shortly be pro-

duced by her in one of the largest and most important of

the West End Theatres, and to guarantee, as near as

possible, a production complete in every detail, she has

secured the valuable services of Mr. Henry Herman, so

long and favorably identified with Mr. Wilson Barrett's

successes of Clandon, The Silver King, etc.

Managers of first-class theatres desiring a London

opening will please address

W. W. KELLY,

Manager Olympic Theatre, London, Eng.

#### IMPORTANT NOTICE.

Managers of Combinations  
SEASON 1887-88.

New Memphis Theatre  
MEMPHIS, TENN.

#### CHANGE OF MANAGEMENT.

At the end of the present season the management of  
this theatre changes hands. Managers of combinations  
wishing time for the coming season of 1887-88 will please  
address

H. S. TAYLOR,

23 East 14th Street, New York.

#### SPECIAL NOTICE.

All managers booked or having time held by the pres-

ent management for the coming season will please com-

municate at once with the above address, so that proper

arrangements may be made.

#### Notice to Managers.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

### M'LISS,

and that in the event of allowing any production of

M'LISS in their theatres, they will be prosecuted to the

full extent of the law.

ROBERT FULFORD.

1886 - Season - 1887

The Natural Irish Comedian,

### DAN'L SULLY,

In his new play,

### DADDY NOLAN.

Showing an exact reproduction of THE BROOKLYN

BRIDGE, with moving car and electric lights.

Under management of

W. O. WHEELER.

SEASON OF 1886-87.

### MARIE

## PRESCOTT.

Supported by

R. D. McLEAN

and a good company in

High Comedy and Tragedy

ROUTE COMPLETE.

### AMERICAN TOUR.

MR.

### WILSON BARRETT,

MISS EASTLAKE

AND HIS

London Princess' Theatre Co.

Hamlet, Claudian, Clito, Chatterton, Cleri-

cal Error and Color Sergeant.

St. Louis, Jan. 10, week; Louisville, 17, week.

JOHN COBBE, Manager.

1886 SEASON 1887

### MRS. LANGTRY,

Accompanied by

Mr. Coghan and Her Own Company,

from the

Prince's Theatre, London.

### MRS. LELAND

Begs to Inform the Theatrical Profession

that she is prepared to form tours for stars and combina-

tions, collect royalties and arrange with managers for the

production of new plays, and transact all Theatrical

Business. And is also

Prepared to Negotiate with

STARS AND MANAGERS

for the production of the following plays: Janet Pride,

Led Astray, How She Loves Him, Forbidden Fruit,

Formosa, Flying Scud, Elsie, After Dark, Hunted Down,

Foul Play, Sunamor, Robert Emmet (new), Jennie

Dumas, Jennie Brown; and for Theatres South of Ohio,

The Shagbush, Arrah-na-Pogue, The Colleen Bawn.

Address office, 842 Broadway, Room 7.

America's Brilliant Young Tragedian,

### ROBERT DOWNING

under the personal management of

MR. JOS. H. MACK,

in the grandest production ever given of

### Spartacus the Gladiator.

### O'CONNOR

AND COMPANY.

First-Class Show! Superb Costumes!

Pictorial Printing! Sure Draw!

OTHELLO, MERCHANT OF VENICE.

RICHARD III., MARBLE HEART,

LADY OF LYONS, MARBLE HEART.

Managers, Save Open Time.

WM. R. BARR, BUSINESS MANAGER.

JAMES OWEN O'CONNOR,

178 Broadway, Rooms 7 and 8, New York.

After a Successful Tour

Throughout the principal cities,

MR. RICHARD MANSFIELD

will return to New York and produce

PRINCE KARL,

at the UNION SQUARE THEATRE.

MONDAY, FEB. 21.

E. D. PRICE and J. W. MCKINNEY, Managers.

### MR. ALFRED AYRES.

224 WEST 15TH STREET.

Author of "The Orthopedist," "The Verbalist," "The

Mentor," "The Essentials of Elocution," "Grammar

Without a Master," etc.

Elocutionary and Dramatic Instruction.

"Had I my career to go over again, I should consider

Mr. Ayres' teaching invaluable. There is no beginner

who would not greatly profit by it. He is a master."

"MRS. D. P. BOWERS."

ENTERTAINMENT

For Children's and Adult Parties.

Ventriloquism and Pantomime. The children taking

part causing great amusement. Wonders of the micro-

scope shown on a screen for the adult and educated.

Address PROF. A. STARR.

Westfield, Union Co., N. J.

This snow will be a fitting shroud—

White as her soul, cold as my heart.



A PHENOMENAL

### SUCCESS

without a parallel in the history of the amusement world.

The enormous attendance everywhere demonstrates the

popularity of

### PASSION'S SLAVE,

under the personal supervision of

MR. T. H. WINNETT,

as the strongest attraction now before the public.

Some costumes, new and attractive printing, &c., for

next season cannot be surpassed.

Time rapidly filling for next season—week stands.

Best houses only. Address

T. H. WINNETT, 866 Broadway, New York.

Now invading Jacobs & Proctor's successful circuit.

### SCENERY

For Opera Houses and Halls.

### Sosman & Landis

SCENIC STUDIO,

236 and 238 S. Clinton Street,

CHICAGO, ILLINOIS.

We are now occupying our New Studio,

The Largest in the World,

and are better than ever able to do artistic work at

LOWEST PRICES.

Owners and managers will do well to get our prices be-

fore contracting elsewhere. Scenery for combinations a

specialty.

Managers visiting Chicago especially invited to call.

### Notice to Managers

of travelling companies, theatres, and to all whom it may

concern. The comedy and title of

### TOBOGGANING

having been duly copyrighted and scene patents granted,

is the sole and exclusive property of Miss Theresa

Vaughn. Any infringement of copyright, design of scene

patents and stage-settings, or any of the new and origi-

nal music, songs, etc., will be prosecuted by Messrs.

Howe and Hummel, her attorneys.

JOHN P. SLOCUM, Manager.

Time all filled for season 1887-88.

### CHARLESTON, S. C.

### Academy of Music.

MRS. JOHN E. OWENS,

Sole Owner and Manageress.

All business letters having reference to season 1886-87

may be addressed to

MRS. JOHN E. OWENS,

Towson, Md.

### The McDowell Comedy Co.

Supporting FANNY REEVES

("A beautiful and gifted lady.") Anselma, Lady Or-

mond, Mercy Merrick, Galatea, Camille. New and origi-

nal scenery. Each play a production.

EUGENE A. McDOWELL, Sole Proprietor.

GEORGE H. LENNOX, Business Manager.

MERCEDES

MALARINI.

Senons, Portia, Parthenia.

DOWNING'S GLADIATOR CO.

Address Box 704, P. O., New York.

IN A MOMENT OF ANGER

A Comedy-Drama, adapted by

C. F. MONTAINE.

### F. F. PROCTOR'S

NEW ENLARGED

## Academy of Music

WILMINGTON, DEL.

Now in the Zenith of its Success.

A PERMANENT FAMILY RESORT.

The Grand Opening Day and Night occurred Jan. 31, DOMINICK MURRAY the attraction.

The Matinees Thronged Daily. Popular Prices the Prevail-

ing Feature.

McKEE RANKIN IN DANITES AND '49 THE NEXT ATTRACTION.

A few remaining weeks open this season; also booking for next. First-class attractions desiring time

address

F. F. PROCTOR, Albany, N. Y.

Success, Definite, Permanent and Undisputed,

OF

### MONROE AND RICE

in their Musical Comedy of Hibernian Eccentricities and Hard Times,

### MY AUNT BRIDGET,

Written expressly for Messrs. George Monroe and John Rice by SCOTT MARBLE, author of Furnished Rooms,

Over the Garden Wall, Ten-Mile Crossing, etc., etc.

"Eh! Did I Hear You?"

The now famous song, was composed expressly for Mr. George Monroe by Mr. Barney Fagan, as the following letter

will attest:

TO WHOM IT MAY CONCERN: This is to certify that I, the undersigned, do hereby give Mr.

George Monroe the song entitled "Eh! Did I Hear You?" I further say that said song was originally composed

by me for Mr. George W. Monroe, and to him alone belongs the full right of usage. Yours respectfully,

BARNEY FAGAN.

Boston indorses the Verdict of New York

My Aunt Bridget at the Bijou.—The Bijou Theatre

offers for the present week a most attractive entertain-

ment entitled My